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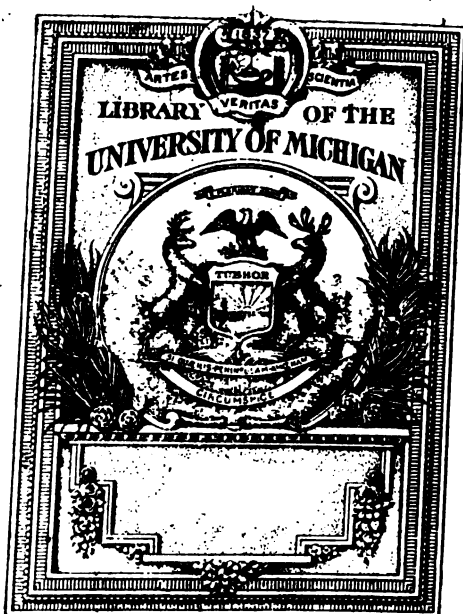
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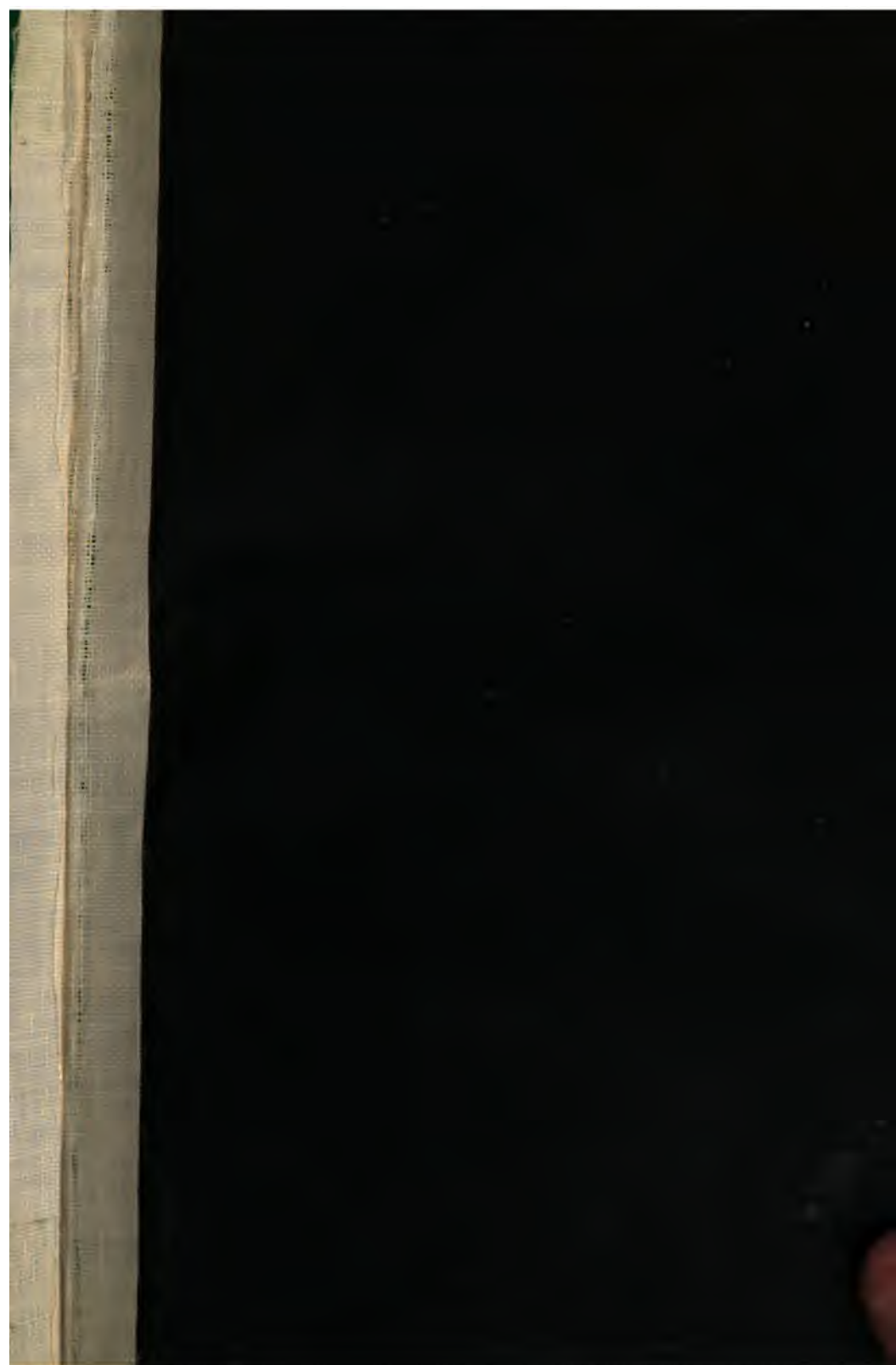
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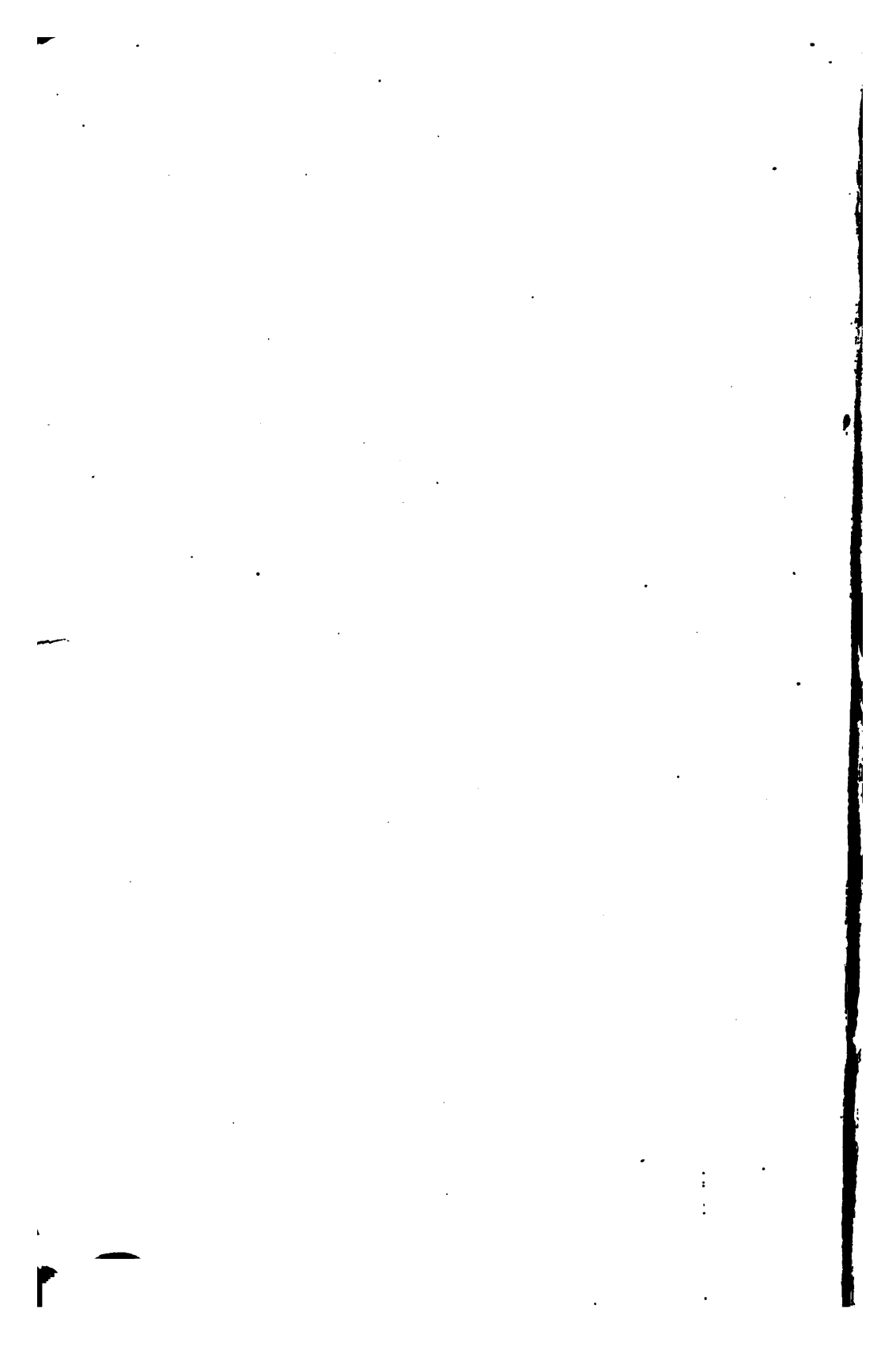
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E. L. BLANCHARD.

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Portrait by James H. Smith

E. L. Bluntard

THE UNIVERSITY OF CHICAGO

DEPARTMENT OF CHEMISTRY

CHICAGO, ILLINOIS

1911

1911



Robert B.

THE
LIFE AND REMINISCENCES
OF
E. L. BLANCHARD,

WITH
NOTES FROM THE DIARY OF WM. BLANCHARD.

BY
CLEMENT SCOTT AND CECIL HOWARD.

With Portraits and Illustrations.

IN TWO VOLUMES.

VOL. II.

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1891.

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EDWARD LEMAN BLANCHARD.

1868.

“*Jan.* 1st.—Write memoir of Sally Booth for *Era*: then

ERRATA.

Page 381, line 4 from bottom, *after* “Nov. 21 — insert “1860.”

„ 418, line 8 from bottom, *after* “Miss Hughes, Mrs. Gaston Murray”
insert “The Nurse.”

„ 566, line 9 from bottom, *Lilies*; or, *Hearts and Actresses*, was produced on the 22nd November, at a *matinée*.

Busy for *Era*, with memoirs of the ‘gone.’⁴ Receive £1 5s.

¹ It was afterwards condensed, and went better; but it was never a success. The author played Abraham Store, a good-hearted old tallow merchant; Miss Herbert, Kate Heartley; G. Maskell made his first appearance here as Job Lax. The piece had been tried some eighteen months before at the Prince of Wales’s, Liverpool, and was quite original.

² J. L. Toole, Michael Garner; his son Charlie, C. Wyndham; Bob Gassit, Henry Irving; Mrs. Garner, Mrs. E. Dyas; Lucy, Henrietta Hodson; Mr. Kedgely, John Clayton; Uncle Ben, Lionel Brough.

³ Or, *True to the Corps*, suggested by *La Figlia del Reggimento*. Lionel Brough, Count Roberto; J. L. Toole, Sergeant Sulpizio; Henrietta Hodson, Vivandière Maria; Miss P. Markham, Tonio; Fanny Addison, Earl of Margate. Wallerstein arranged the music.

⁴ Charles John Kean was born January 18th, 1811, at Waterford, in Ireland, and was the son of the celebrated Edmund Kean. He first went to school at Greenford, near Harrow. In 1824 entered Eton as

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28th.—Down early to see J. M. L. at office. Hear, to my great regret, that my old friend James H. Tully died this

an oppidan. His teacher was the Rev. Mr. Chapman. Made his first appearance as Young Norval in *Douglas*, at Drury Lane, October 1st, 1827. He was very coldly received, so he took to the provinces, and became a success in Dublin and Glasgow. His first hit was in October 1829, at the Haymarket, as Sir Edward Mortimer in *The Iron Chest*. In September 1830 he appeared at the Park Theatre, New York, as Richard III., and remained in the United States for two years. The only time he acted in London with his father was on March 25th, 1833, at Covent Garden, when he played Iago to his father's Othello, and to the Desdemona of Ellen Tree. Edmund Kean was so ill that he had to be led off the stage by his son after the third act, and never appeared again. He died May 15th, 1833. After four years' persistent practice Charles Kean appeared under Alfred Bunn's management at Drury Lane, January 8th, 1838, as Hamlet, and from that time took the lead in the profession. He was paid at the rate of £50 a night for twenty nights. He married Ellen Tree, January 29th, 1842, in Dublin, and on the day of their wedding they appeared together in *The Honeymoon*. From part of 1845 to the summer of 1847 he was in America; then returned to the Haymarket in 1848. He was selected to conduct the royal performances at Windsor Castle. His mother died March 30th, 1849, at Horndean in Hampshire, where her son had established her in comfort for some years. Charles Kean became joint manager with Keeley of the Princess's, September 28th, 1850. The partnership began with the play of *Twelfth Night*, and closed October 17th, 1851. Charles Kean was now sole manager, and prepared for those revivals which became so celebrated. The first production was *King John*, followed by *Macbeth*, *Sardanapalus*, *Richard III.*, *Louis XI.*, *Henry VIII.*, *Winter's Tale*, *Pizarro*, *Midsummer Night's Dream*, *Richard II.*, *King Lear*, *Merchant of Venice*, *Henry V.*, *Faust* and *Marguerite*, *Cor-sican Brothers*, and *Much Ado about Nothing*. The closing night at the Princess's was Monday, August 29th, 1859, when he played Cardinal Wolsey to the Queen Catherine of Ellen Tree. During his nine years' management at the Princess's he is said to have expended £400,000 in the production of plays. He then toured until January 28th, 1861, when he appeared at Drury Lane with Mrs. Kean, under E. T. Smith's management. The engagement was renewed the following year, and it was in March, 1862, that he was presented with a testimonial in the form of a silver vase, valued at two thousand guineas. In July 1863 the Keans sailed for Australia. They took leave of the Melbourne stage April 20th, 1864, in *Richard II.*, and *The Jealous Wife*; then visited California, the United States, and Canada, and reappeared at the Princess's, May 1866. On the 28th of the same month, at the new Prince of Wales's, Liverpool, Kean played *Louis XI.* It was his last appearance on the stage

day.¹ 29th.—Writing memoir of poor James Tully all morning for *Era*. 30th.—Walk to Kensington Square to see mother and give the quarter, with the promise of extra £5 to-morrow, which makes the dear old soul, I hope, free from debt and happy."

"Feb. 1st.—To Drury: Phelps in *Hypocrite*. Then to Royalty; Halliday's new drama, *Daddy Gray*.² 6th.—Dramatic Authors' Society cheque £26, out of which have to give Coyne £9. 7th.—William Batty of Astley's died this day, aged sixty-seven. 10th.—Go to Princess's;

for on the 29th a medical certificate was issued stating that he must relinquish his profession for some considerable time. It was heart-disease from which he was suffering, and he never completely rallied. He was a good son, a good husband, and a good father. His acts of charity were numerous, but unostentatious; he raised the character of the stage, and did much for the welfare of those who at various times were members of his company, and was, in the best acceptation of the term, a gentleman. He was buried at Catherington, near Rowland's Castle Station, in Hampshire, in the same grave where reposed the remains of his mother. The esteem in which he and Mrs. Kean were held by Her Majesty was proved by the Queen writing to the widow a long letter of nearly five hundred words in her own hand, commencing, "My dear Mrs. Kean."

¹ At the time of his death he was the musical conductor at Drury Lane, and died from bronchitis. He first appeared, when about thirteen years of age, at the Surrey, with Henry Russell and others that have become famous, in a piece performed entirely by children. Later he joined Madame Vestris at the Olympic, where in 1833 he played and sang several small parts. His earliest composition, a comic opera founded on "Don Juan," was produced in 1833 at the Wilson Street private theatre, and from that time he began assiduously to compose. For the Bower Saloon, in which he was associated with Phillips, he composed *The Swiss Village* and other operettas, but the speculation was a failure. Madame Vestris then engaged him at Covent Garden as chorus master. He afterwards filled the same position for Bunn at Drury Lane. His opera, *The Forest Maiden*, was a success at the Surrey. He was also the author of several burlesques produced at the Strand and Lyceum. He was buried at Brompton Cemetery.

² A melodramatic version of *Auld Robin Gray*, but ending somewhat differently. Carlotta Addison, Jessie Bell; Patty Oliver, Kitty Clatterby; Philip Day, Harry Garden; E. Danvers, Augustus Jinks; F. Dewar, *Daddy Gray*.

Ooloroon revived after seven years on metropolitan stage. Write notice.¹ Murray tells me the Oxford was burned down to-day.² 13th.—On *Era* copy, then to Drury. From Chatterton, second instalment of £25. 14th.—*Times* death of Richard Ratcliffe Pond, aged forty-three. More memories. 15th.—Attend Robertson's new play, called *Play*, at Prince of Wales's Theatre.³ 17th.—To Lyceum; *Narcisse*, and a new German actor named Bandmann, of decided intelligence.⁴ House crowded. Long chat with Home, the medium, who sits next me. 18th.—To Olympic; see bad comedy by Coyne, called *Woman of the World*.⁵ 19th.—Edward Ledger pays for *Era* almanack £30, on which I last year expended 140 days. 22nd.—*Era* £2. Last morning performance of Drury pantomime. 24th.—Look in at Drury: Sullivan as Richard III. 25th.—To Urban Lodge, and made a mason by Brothers Carpenter, Marston,

¹ In this revival J. S. Clarke appeared as Salem Scudder. Mrs. Boucault again resumed the part of Zoe. Mr. George Jamieson, old Pete; Vining, M'Closky.

² The fire really occurred at an early hour on Tuesday morning, and by it the hall was almost entirely destroyed. It was the property of Mr. Charles Morton, and cost £23,000 in building and decoration. Would seat about 1,800 people; was insured for £16,000.

³ This was the least successful of Robertson's plays according to the Bancroft statistics, and the part that Mrs. Bancroft played was only her fifth favourite. The Graf von Staufenberg, H. W. Montgomery; Hon. Bruce Fanneghere, Mr. Hare; Captain Stockstadt, Mr. Sidney; Chevalier Browne, S. Bancroft; Mr. Bodmin Todder, W. Blakeley; Frank Price, H. J. Montague; Rosie Fanneghere, Marie Wilton; Amanda, Lydia Foote; Mrs. Kinpeck, Mrs. Leigh Murray.

⁴ Bandmann had made an American reputation before he came to this country. *Narcisse* is founded on *Le Neveu de Rameau* with almost the same story as was afterwards produced under the title of *The Pompadour* at the Haymarket. Bandmann played *Narcisse*; Miss Herbert, the *Pompadour*; Miss Furtado, *Marquise d'Epinau*; Milly Palmer, *Doris Quinault*; George Jordan, *Duc de Choiseul*; William Farren, *Comte Du Barri*; James Fernandez, *Comte de St. Lambert*.

⁵ Taken from the French *Les Coulisses de la Vie*. Horace Wigan, *Goldenbird*; Mrs. Stirling, Mrs. Eddystone; Charles Mathews, *Frank Merriton*; R. Soutar, *Sheridan Jones*; Louisa Moore, *Alice*; Henry Ashley, *Morden*; Nelly Farren, *Priscilla Pranks*.

Terry, Braid, Ware, Thomas. Supper after, and nearly midnight before leaving.¹ 29th.—Last performance of pantomime at Drury.”

“*March 2nd.*—To Drury, seeing the first piece written by Colonel Alfred B. Richards, called *The Prisoner of Toulon*: well written, but will never attract.² 3rd.—To St. James’; see last piece, *A Happy Pair*:³ well played and written. 5th.—To Drury, *Othello* (Phelps and Sullivan); Holborn Amphitheatre, meeting Bayle Bernard, and take him into Weston’s, the first music-hall he has ever entered. 14th.—See new play at Haymarket, called *A Hero of Romance*, for Sothorn: a success; well placed on stage, and well acted.⁴ 16th.—To Surrey; see good drama by Leslie, called

¹ The following letter will testify to the esteem in which E. L. B. was held in the Lodge :—

“141 & 143, High Street,

“Notting Hill, London, W.

“26th April, 1876.

“MY DEAR BLANCHARD,—

“URBAN LODGE. No. 1196.

“I duly received your Lodge Dues, £7 10s. 0d., last evening, and have much pleasure in informing you that in lieu of accepting your resignation, the Lodge, by an unanimous vote, elected you an Honorary Member, in the hope that you will take your place amongst us whenever it is convenient to you to do so.

“Believe me, my dear Blanchard,

“Yours sincerely and fraternally,

“J. E. Carpenter, Sec., 1196.

“E. L. BLANCHARD, Esq.”

² Or, *The Peasant’s Revenge*. Leontine, Kate Harfleur; Jacques Didier, M’Intyre; Count de Villetaneuve, Harcourt; Geneviève, Edith Stuart; Jean Cochet, Joseph Irving.

³ By S. Theyre Smith. William Farren and Miss Herbert, the original Mr. and Mrs. Honeyton.

⁴ Adaptation by Westland Marston from Feuillet’s *Roman d’un Jeune Homme Pauvre*, also done by Oxenford as *Ivy Hall*, produced in September 1859, by Augustus Harris, sen., at the Princess’s. Kate Saville and H. Bland making their *début* in London. Sothorn, Victor Marquis de Tourville; Mrs. Laws, Ursule Beaudran; Buckstone, Doctor Lafitte. Sothorn was thought highly of in this part.

Friendship, Love, and Truth. 21st.—Last night of season at Drury, and Chatterton's benefit. Go to New Royalty burlesque on *Bohemian Girl* by Gilbert: nothing great.¹ 24th.—To Urban Lodge, and take my second degree in Freemasonry. George Conquest tells me this is his thirteenth year, the first being a pantomime by Rice, called *The Seven Sisters*, then *Peter Wilkins*, in which he really commenced. 28th.—Drury opened by Mapleson for Italian Opera."

"April 6th.—See wretched farce at Haymarket, called *A Co-operative Movement*.² Hear of poor Harry Widdicombe's death to-day. Write short notice for *Daily Telegraph*.³ 7th.—Arrange with Chatterton, Cormack, and Stirling subject of pantomime for Christmas; selected *Puss in Boots*. 11th.—To New Queen's, *Oliver Twist*⁴—a failure; and go

¹ This was called *The Merry Zingara*, or, *The Topsy Gipsy and the Popsy Wopsy*. Patty Oliver, Arline; Charlotte Saunders, Gipsy Queen; F. Dewar, Count Arnheim; Danvers, Devilshoof; Annie Collinson, Thaddeus; Bella Goodall, Max; Miss Fowler, Floreston.

² By Harry Lemon, son of Mark Lemon, Editor of *Punch*.

³ Born March 9th, 1805, in Store Street, London; began life in the long room of the Custom House. First appeared at Margate Theatre, then joined the Yorkshire circuit, and then came to Astley's under Ducrow. Thence joined the Liver Theatre, Liverpool, and was engaged by Webster for the Haymarket in March 1842. Remained there three seasons, and then joined Charles Dillon as manager of the Sheffield and Wolverhampton Theatres. In 1848 went to the Surrey under Shepherd's management, and was principal comedian there twelve years. Was afterwards a member of Fechter's company at the Lyceum, his last engagement being at the Holborn. He died April 6th, and was buried at Norwood Cemetery.

⁴ Adaptation was by John Oxenford. Other adaptations were produced at the Surrey in November 1838; the Adelphi March 1839; with Mrs. Yates as Nancy; O. Smith as Sykes; Mrs. Keeley as Oliver; Yates as Fagin; Frank Matthews as Brownlow; Wilkinson as Grimwig; and H. Beverley as Bumble; and it was also done at Sadler's Wells and the City of London. At the Queen's, Henrietta Hodson, *Oliver Twist*; Nelly Moore, Nancy (her first appearance at this theatre); she played with much intelligence and earnestness. W. H. Stephens, Mr. Brownlow; John Clayton, Monks; J. L. Toole, the "Artful Dodger;" Ryder, Fagin; Henry Irving, Bill Sykes; Lionel Brough, Bumble.

to Strand, *Field of the Cloth of Gold*—middling.¹ 13th.—To St. James's (Céleste),² and Holborn Theatre (new management of Fanny Josephs).³ 16th.—Sorry to hear of Mrs. Almond's (Emma Romer) death last Tuesday, aged fifty-four. 17th.—Write memoir of Emma Romer.⁴ 25th.—See new drama of *Black Sheep* at Olympic: not very brilliant.⁵ At Arundel to sup, and meet Algernon Swinburne, the poet—short, nervous little fellow, with bright fun."

¹ By William Brough. Lydia Thompson, Earl Darnley; Amy Sheridan, Duke of Suffolk; Elise Holt, Le Sieur de Boissy; Fanny Hughes, Anne Boleyn; Ada Swanborough, Lady Constance de Grey; H. J. Turner, Queen Katherine; Thomas Thorne, Sir Guy the Cripple; Charles Fenton, Henry VIII; David James, Francis I.

² Madame Céleste made her re-appearance, after three years' absence at the Antipodes, in her old character of Miriam in *The Woman in Red*. W. Farren, Victor Sansom; Basil Potter, Hubert Malliset; Miss Marion, Marguerite d'Arbel; Nelly Nisbett, Ninon.

³ The programme consisted of H. T. Craven's drama *The Post Boy*, with the author as Old Joe Spurrut, and a fairy extravaganza by F. C. Burnand, *The White Fawn*, which had been done at the Prince of Wales's, Liverpool, and which was taken from the French *Biche au Bois*. This had been done under the title of *The Princess Changed into a Deer* at Drury Lane in 1845, but was only played the one night. At the Holborn, Fanny Josephs, Prince Buttercup; Emma Ritta, first appearance in London, Princess Daisy; Sophie Larkin, Queen Harmonia; Lydia Maitland, Princess Nigressa; Mr. Moreland, King Ding Dong; Harry Cox, Marquis Dandelion; Joseph Irving, Baron Tinkle, "*Special*" Performances, by Wilmot Harrison, was also played.

⁴ Born in 1814, was educated by Mr. Watson and Sir George Smart. Was articled for three years to Mr. Elliott, of the Ancient Concerts. Made her first appearance on any stage as Donna Clara in *The Duenna*. Covent Garden, October 16th, 1830. Was the original Zerlina in Braham's English version of Auber's *Fra Diavolo* at the same theatre, November 3rd, 1831. Was the original Eolia in John Barnett's *Mountain Sylph* at the English Opera House, August 26th, 1834; was also the original Fair Rosamond in Barnett's opera of that name at Drury Lane, February 28th, 1837. Married Mr. George Almond in 1836. Retired from the stage the end of 1852. One sister married Mr. Mark Lemon; another, Robert Brough, and a cousin of hers, William Brough.

⁵ Arranged from Edmund Yates's novel by Palgrave Simpson. Mr. and Mrs. Charles Mathews as Stuart and Harriet Routh. Mrs. St. Henry, Mrs. Ireton; P. Bembridge Addison, Mr. Carruthers; Mrs. Caulfield, Ellen Brooks; J. Clarke, Jem Swain; Horace Wigan, Mr.

"May 11th.—To French plays, the first night of the season; think nothing of the performance, and Ravel not even funny.¹ Murray pays for song of 'Pretty Dick' £2. 13th.—To New Queen's; see Mr. and Mrs. A. Wigan in drama of *Poor Nobleman*. 14th.—To French plays, *Nos Intimes*: well acted. 16th.—Paul Bedford's farewell at New Queen's; got on stage to assist at reception: a great house, as I hear, about £700, including presents of money.² 18th.—New farce at Haymarket, *The Ladies' Champion*, from the French;³ then with Dunphie to Alhambra, new comic ballet. 23rd.—To Princess's, a summer season with Miss Kate Reignolds and Camille, a French child-actress: former very fair, but badly supported; latter very good,—I should think about eleven years old.⁴ 25th.—Meet Ward

Taplow; Ashley, George Dallas. [Mrs. Charles Mathews was admirable in this play, but Charles Mathews, who played a villain for the first time in his life, was comically bad.—C. S.]

¹ Under the management of Raphael Felix. Mdles. Deschamps and Milla were the other principals in the company. *Le Cabaret de Lustucru* ("The Follies of a Night"), *Le Pauvre Jacques* and *Riches d'Amour* ("Lend me Five Shillings"), made up the programme.

² First act of *Money*; scenes from *The Merry Zingara*; scene from *The Rivals*; scene from *The First Night*; scene from *Much Ado About Nothing*, and the first act of *Play*. The special features of the afternoon were a selection from *The Flowers of the Forest*—in which Paul Bedford made his last appearance as the Kinchin, his original character—and a portion of the third act of *Othello*. Othello, Sothern; Iago, Buckstone; Cassio, Walter Gordon; Desdemona, Madge Robertson; Emilia, Mrs. Chippendale. Sothern burlesqued the character of Othello, appearing in the eyeglass and whiskers of Dundreary, and introducing Dundrearyisms in the part. As the remainder of the characters did not burlesque them, Sothern's joke produced at first some signs of disapprobation from the audience, but he stepped forward and said that it was done for a benefit, and that if he and Mr. Buckstone had been asked to turn somersaults they would have tried to do so, even at the risk of breaking their necks. Mr. Buckstone said at the end of the scene that if he and Mr. Sothern had made fools of themselves, it was only to benefit a brother actor.

³ This was an adaptation, by H. Harold Gwindon (Harold Godwin), of *Un Chevalier des Dames*, and was played by Kendal, Ione Burke, and Walter Gordon.

⁴ Miss Kate Reignolds had appeared before in England as Donna Violante in *The Wonder*, went to America and made her reputation

Braham,¹ and take him to Victoria; see *War in Abyssinia*. 27th.—Derby Day; Bluegown winner—an event which brings no profit to me, as usual. Go down early by train from Waterloo, and lunch on Downs with Donald Nicoll; back early in evening. 28th.—Hear from Carina the somewhat startling news of her marriage, and that she is now Mrs. 'Howard.' Strange chapter in a strange history, poor girl; but feel she has acted wisely."

"June 4th.—Fingers much cramped, and begin to fear it is my first attack of the gout!! 8th.—Meet William West, 'the Father of the Stage,' who tells me he is now seventy-two. Mother's birthday (eighty-four). Off to Kensington; find the dear old soul at home; give her the 'five' from Meadows and the wine I took down, and leave her happy. 9th.—All afternoon and evening work for *Daily Telegraph*; article, 'Public Gardens.' 12th.—Rig up telescope, and get very fine view of Saturn's ring. 22nd.—To Adelphi; see Charles Mathews in *A Day of Reckoning*.² 24th.—Henry Neville plays *Hamlet* for his benefit at Adelphi;³ see a little of it, and then to 103, Lancaster Gate, the grand party of J. M. L. 29th.—Dine at Arundel; then to Queen's: new piece, *Time and the Hour*.⁴ The *Daily Telegraph* eleven years old to-day. 30th.—Write short notice of Miss Neilson's Juliet: very good."

there, and returned to this country to make her re-appearance in her original character. Miss Camille was announced in the bills as "*La Petite Camille*," and appeared in a new farce by T. J. Williams, entitled *Flo's First Frolic*.

¹ [Son of the celebrated singer, and brother of the Countess of Waldegrave.—C. S.]

² Adapted from *L'Enfant de Paris*, and originally produced at the Lyceum, December 1850. Charles Mathews, Count d'Arenal; Billington, Claude Moreau; George Belmore, Graboulot; Carlotta Leclercq, Countess d'Arenal; Ashley, M. de Burville.

³ John Neville, Polonius; Billington, Laertes; George Belmore, First Gravedigger; R. Phillips, the King; Carlotta Leclercq, Ophelia.

⁴ By J. Palgrave Simpson and "Felix Dale" (Herman Merivale). Alfred Wigan, Sir Philip Deverell; John Clayton, Medlicott; Lionel Brough, Sparrow; H. Crellin, Charles Franklin; Nelly Moore, Marian Beck; J. L. Toole, Montgomery Brown.

"*July 6th.*—Attend new farce by Gus Harris at Adelphi, *Tom Thrasher*: old materials.¹ *7th.*—To Princess's; see Kate Saville as Ruth in a new version of *Leah*.² *8th.*—To Mrs. Wigan's benefit at New Queen's: *The Rivals*.³ *9th.*—Write memoir of Sam Lover, who died at Jersey last Monday, aged seventy-two.⁴ *18th.*—This week another snapping of friendship's links: Stirling Coyne dies this morning, aged sixty-five,—a genuine, good-hearted fellow; another good friend gone.⁵ Start at 11 from North Woolwich, in barge kindly lent by Worth (of firm of Worth & Dowson), with Wicks (of *Times*), Stone, Braham, the Deanes, Courtney, Captain Stuart, Green, Rose, etc., to Southend. Very hot day, but a success. Five of us stop at Terrace Hotel, Gravesend; see great fire in West Street, and no sleep till after 2 a.m. *20th.*—To Haymarket, supplemental season; Pennington as Othello.⁶ *21st.*—To Haymarket; see a Miss Frances Bouverie appear as Lady Constance in *King John*.⁷ James Anderson reappears after Australian tour. *24th.*—Byron's *Lancashire Lass* produced at New Queen's: not a brilliant success, and plays four hours."⁸

¹ Maria Harris played Cicely Thorn; Nelly Harris, Rose Elton; George Belmore, Tom Thrasher; J. G. Taylor, Timothy Nutts.

² This version was by Reginald Moore, and was entitled *Ruth*.

³ She played Mrs. Malaprop to the Sir Anthony Absolute of Alfred Wigan; John Clayton, Captain Absolute; Henry Irving, Faulkland; Charles Wyndham, Lucius O'Trigger.

⁴ He wrote the following plays:—*Rory O' More*, *The White Horse of the Peppers*, *The Happy Man*, *The Hall Porter*, *The Greek Boy*, *Il Paddy Whack in Italia*, and *M'Carthy More*.

⁵ Joseph Stirling Coyne was the son of an officer in the Irish Commissariat, and was born in King's County in 1803. One or two of his farces had been produced in Dublin before he came to England in 1836, when he began writing for the magazines, and was the author of nearly sixty farces, and other pieces. He was one of the early proprietors of *Punch*, and for many years dramatic critic of the *Sunday Times*, and in 1856 was appointed secretary of the Dramatic Authors' Society, which office he filled with zeal and ability till a short time before his death.

⁶ He took part in the memorable charge of the Light Brigade at Balaclava, and was an actor of the robust school.

⁷ [A sister of Marie Wilton, Mrs. Bancroft.—C. S.]

⁸ Originally produced at the Amphitheatre, Liverpool, October 1867. Ned Clayton, Charles Wyndham; Ruth, Nelly Moore; Redburn,

"*Aug. 1st.*—Attend opening of Astley's under management of Miss Agnes Cameron.¹ See D'Israeli's tragedy of *Alarcos*: badly done. Write long notice for *Era*. *12th.*—Princess's reopens with *After Dark*, by Dion Boucicault; crowded house: piece a success.² *15th.*—To St. James'; Don Edgardo Colona, Mexican tragedian (Edgar Chalmers) as Richard III.: weak and unsatisfactory. *24th.*—To Princess'; see new farce by Morton, called *Master Jones' Birthday*: merry trifle.³ *25th.*—Finish and deliver at *Era*, almanack (which E. Ledger tells me has paid expenses for last year); then Covent Garden playbill. *29th.*—Lyceum opening, with Mr. Fairclough's (American) *début* as Hamlet: very reputable performance."

"*Sept. 5th.*—Holborn Theatre reopens with Byron's new drama, *Blow for Blow*—in some respects a very good piece.⁴ *8th.*—To Surrey; see Watts Phillips' *Land Rats and Water Rats*: scenery good.⁵ *18th.*—J. P. Wooler died, aged seventy-four."

"*Oct. 3rd.*—Lyceum, Lord Lytton's play of *The Rightful Heir*; meet Kent in stalls: piece well received; Vezin excellent, Bandmann middling.⁶ *6th.*—St. James's Hall, and Henry Irving; Gregory Danville, John Clayton; Johnson, S. Emery; Donovan, H. W. Montgomery; Spotty, Lionel Brough.

¹ Said to be an American actress. The managersess played Solisa, Infanta of Castile, and made a favourable impression. Charles Verner played Alarcos, and Brandon Ellis, Oran.

² Suggested by *Les Oiseaux de Proie*. It was described as a *Tale of London Life*. G. Vining, Walter Lacy, Rose Leclercq, Dominick Murray, H. J. Montague, and J. G. Shore, filled the principal characters.

³ Suggested by *L'Habit Vert*. Polly Marshall, Martha; Emma Barnett, Mrs. Montmorency Jones.

⁴ Lydia Foote doubled the parts of Mildred and Alice. George Honey, J. C. Cowper, and Henry Haines, were in the cast. Jane Rignold made her first appearance in London as Lady Ethel Lindon. Sallie Turner played Mrs. Moulsey.

⁵ Jonas Skirving, Shepherd; Hetty Calvert, Georgina Pouncefort; Richard Marvis, Creswick; Frank Redmond, Walter Crosby; Major Ravelston, M'Edgar; Flitt, Ellen Lenard; Fitchett, Mr. Howard; Rosa Mavis, Miss Webster; Kidney Jack, Mat Robson.

⁶ A re-modelled version of *The Sea Captain*; or, *The Birthright*, produced at the Haymarket, October 31st, 1839. Bandmann played

hear Charles Dickens read 'Dr. Marigold' and 'Trial from Pickwick,' his final series: delighted. 7th.—Olympic re-opens with *Ticket-of-Leave Man*: very well done. 8th.—Mark Lemon's Falstaff at Gallery of Illustration: very colourless. 10th.—Opening of the Royal Alfred, late Marylebone, Theatre; the Duke of Edinburgh there."¹

"Nov. 4th.—Queen's Theatre; new burlesque by Reece, *The Stranger, Stranger than Ever*.² 5th.—Record the death of the actress 'Trissy' Marston, the last but one of poor Henry Marston's daughters.³ 7th.—Olympic: new drama of 'Les Misérables,' *The Yellow Passport*: long, and not lively.⁴ 28th.—New Globe Theatre opening night; Byron's comedy, *Cyril's Success*, very good;⁵ wrote two columns notice for *Era*."

Vyvan; Milly Palmer, Eveline; Mrs. and Mrs. Hermann Vezin, Sir Guy de Malpas and Lady Montreville; Lin Rayne, Faulkner.

¹ It was opened by H. R. Lacy, under the direction of Miss Amy Sedgwick with the farce *The Goose with the Golden Eggs*, and a drama written on the Indian Mutiny entitled *Pindee Singh*, by C. H. Stephenson. Miss Amy Sedgwick played the title rôle; George Melville, Major Albert M'Keith, with whom the Princess falls in love; Neil Warner, Khan Mihrab Khan; Shepherd, Doctor M'Leod; Mrs. Stephens, Maggie, an old Scotch nurse—very good.

² In this Lionel Brough was excessively droll and humorous as the Stranger. Henrietta Hodson played Mrs. Haller, and Kate Santley Peter.

³ Beatrice Marston had just commenced a very promising career at the Princess's Theatre. She died on November 4th.

⁴ Arranged by Henry Neville, who played Jean Valjean. Miss Furtado doubled the parts of Fantine and her daughter Cosette; Horace Wigan, Inspector Javert; G. Vincent, Theardier; J. G. Taylor, M. Gillenormand.

⁵ This was built by Sefton Parry on the site of Lyon's Inn. The designs were supposed to have been the proprietor's own, but later the interior of the theatre had to be remodelled by Walter Emden, who was then commencing his career as theatrical architect. It held 90 stalls, 560 pit seats, 130 dress circle, 130 amphitheatre, 600 gallery seats, and 8 private boxes. The entrance was from Newcastle Street, with other entrances from Wych Street. It opened with Buckstone's *Good for Nothing*, with Clara Thorn as Nan.

⁶ *Cyril's Success*; an *Everyday Story*. W. H. Vernon played Cyril Cuthbert; Miss Henrade, Mrs. Cyril Cuthbert; David Fisher, Major Treherne; Mrs. Stephens, Miss Grannett; John Clarke, Matt Pincher;

"Dec. 8th.—Invited by John Hollingshead to be one of the gay eight (eh?) dinner party at Westminster Club, and meet at Evans at 5, and go over theatre; James Grant, Oxenford, Moy Thomas, Dunphie, Joe Langford, etc. Hear of the death of Desmond Ryan, aged fifty-four.¹ 10th.—Sit up till after midnight *solus*; drink my own health in a glass of grog, on eve of forty-eighth birthday of one who has not known this year a moment's peace, a day's health, or a week's holiday. 11th.—Walk down to Kensington to see mother, according to an annual custom of many years. 12th.—Prince of Wales's; see new comedy, *Tame Cats*, by Edmund Yates.² 17th.—Frederick Ledger tells me this day (Thursday) he has bought for £4,000 an estate at Balham: then the *Era* does pay, after all!! 31st.—Utterly overwhelmed with domestic misery. Walter and I take a stroll through the town, and wish a Happy New Year to unsympathising people. See the Old Year out at home, with only the boy to give me a word of greeting. God bless him! And so exit 1868, a year of singular unhappiness, and despite every effort to secure domestic peace; but for the health and pecuniary prosperity of which, enjoyed amidst severe drawbacks and trials, I here solemnly give God thanks. "Think much of things that are not seen," and little of the poor accidental "visible things" of the day and year. Do nobly and rightfully whatever work comes to you to be done, and then, with

Miss Hughes, Mrs. Singleton Bliss; Maggie Brennan, Hon. Fred Titeboy. It was generally considered that no such perfect delineation of a young man's character had been seen for a great many years, as that by Miss Brennan.

¹ He was a well-known musical critic, and died of affection of the heart on the 7th.

² Palgrave Simpson arranged the plot, but Edmund Yates was responsible for the whole of the dialogue. Mr. Waverham, H. J. Montague; Mortimer Wedgwood, S. B. Bancroft; Mr. Tweedie, W. Blakeley; Charles Hampton, Charles Collette (first appearance here); Ezra Stead, Mr. Hare; Biddles, H. W. Montgomery; Mrs. Waverham, Carlotta Addison; Mrs. Langley, Marie Wilton; Mrs. Joppet, Mrs. Buckingham White; Annie Temple, Augusta Wilton; Ellis, Ada Coates. [It was one of the very few failures among the memorable Bancroft management.—C. S.]

full trust in God, "let the world slide;" for the year may have sorrow, loss, disappointment, nay, even death in its budget, but it cannot bring "evil" (Edwin Arnold, in *Daily Telegraph*)."

1869.

"*Jan. 8th.*—Drury, on account, £25.¹ *14th.*—Haymarket; Robertson's adaptation called *Home* in three acts for Sothorn: a decided success, and all act admirably.² *16th.*—Prince of Wales's; Robertson's new comedy of *School*:³ great and deserved success. *22nd.*—Record the death of Miss Nelly Moore who died this day.⁴ *23rd.*—See a burlesque founded on *The Illustrious Stranger*, by Reece.⁵ *25th.* From Bell and Cramer for two songs, 'Miller's Legacy' and 'Tinkling of the Bell,' £4 4s. *26th.*—To Woburn Lodge to see the amusing music-hall entertainment at Mr. Edward Levy's house."

¹ This was for E. L. B.'s pantomime, *Grimalkin the Great*; or, *Harlequin Puss in Boots and the Miller's Sons*. Harriet Coveney played Jocelyn; Kate Harfleur, Princess Rose d'Amour; Joseph Irving, the Cat; Harry Boleno and C. Lauri, clowns; Paul Herring and Joseph Morris, pantaloons; Stephen Saville and James Huline, harlequins; Mesdames Adèle Marion and Lizzie Grosvenor, columbines. The theatre was under the management of F. B. Chatterton; Edward Stirling was the stage-manager, and W. C. Levey arranged the music.

² Sothorn played Colonel John White; Chippendale, Old Dorrison; Ione Bourke, his daughter Lucy; Caroline Hill, Dora Thornhough; Ada Cavendish, Mrs. Pinchbeck; Compton, Captain Mountraffe; Robert Astley, Bertie Thompson.

³ Lord Beaufof, H. J. Montague; Doctor Sutcliffe, Addison; Beau Farintosh, John Hare; Jack Poyntz, S. Bancroft; Mr. Krux, F. Glover; Mrs. Sutcliffe, Mrs. Buckingham White; Naomi Tighe, Marie Wilton; Bella, Carlotta Addison; Tilly, Augusta Wilton.

⁴ Made her *début* in London, October 29th, 1859, as Winifred in *Cupid's Ladder*; made a reputation at Haymarket, Strand, and Olympic; and the last character she filled was that of Ruth Kirby in *The Lancashire Lass* at the New Queen's. She was only twenty-four when she died. Her private character was held in the highest esteem. [And had she lived would have been one of our best English actresses.—C. S.]

⁵ This was called *Brown and the Brahmins*; or, *Captain Pop and the Princess Pretty Eyes*. The original was first performed at Drury Lane, October 1827, with Liston as Benjamin Bowbell. Another

"Feb. 4th.—Detained in town to write memoir of Robert Keeley¹ for *Era* and *Daily Telegraph*. *Era* £2. 8th.—Siamese twins reappear in London; go to Surrey; post-humous drama by Coyne called *Home Wreck*, founded on Tennyson's 'Enoch Arden'—very good, and fine scene by Grieve of the wreck. 12th.—Another interview with J. M. L., who pleasantly signifies approval of the past by an increase of salary. 25th.—From Drury, £20."

version, *Burying*; or, *Work for the Upholders*, by Mrs. Centlivre, was done at Drury Lane, March 1710, and *Gallic Gratitude*; or, *The Frenchman in India*, at Covent Garden, April 1779. *Love in a Blaze* was done at the Dublin Theatre in 1800, and *You Must be Buried*, at the Haymarket, 1827. J. Clarke was excellent at the Globe as Brown; Maggie Brennan, Keemo Kimo; Laura Morgan, Captain Pop; E. Marshall, Tomidod the Tremendous.

¹ Born in 1793 at 3, Grange Court, Carey Street, Lincoln's Inn Fields. He was one of a family of sixteen. Began life as a compositor in Hansard's office. In 1813 joined the Richmond Theatre company; then went the Norwich circuit, and made his first appearance in town at the Prince of Wales's Theatre, then known as the West London, Tottenham Street; but the season ended abruptly, so he went to Birmingham, where Elliston saw him, and brought him up to the Olympic, and he made his first hit as Leporello in *Giovanni in London*, in 1818. Went to Drury Lane in 1819, to the Adelphi in 1821; made his mark there as the original Jemmy Green in *Tom and Jerry*. Migrated to Sadler's Wells under Egerton, and played Jerry in Pierce Egan's *Life in London*, April 8th, 1822. Made his first appearance at Covent Garden, October 26th, 1822, as Darby in *The Poor Soldier*. Married Miss Goward during this engagement, she having made her first appearance in London as Rosina at the Lyceum Theatre, July 2nd, 1825. He and his wife joined the Coburg in June 1833, the theatre having just been re-named the Victoria. They then went to America. In 1838 they were with Madame Vestris at the Olympic, and went with her to Covent Garden in 1840 and 1841. In 1842 Mr. Keeley went to the Strand; in March 1844 joined Mr. Strutt in management at the Lyceum, which arrangement continued till 1847. The Keeleys then toured, and afterwards joined Mr. and Mrs. Charles Kean at the Princess's, where they opened with the *Twelfth Night*, September 28th, 1850; but the partnership only lasted a year, and in 1852 Mr. Keeley went to the Haymarket. They then went for a time to the Olympic, but afterwards joined E. T. Smith at Drury Lane, and it was here Robert Keeley made his last salaried appearance on the stage in *The Cure for the Heartache*. He had since been seen twice in public: at Covent Garden, in May 1861, for the Royal Dramatic College Benefit, and played Touchstone in a scene from *As You Like It*; for

"Mar. 3rd.—From E. Ledger for *Era* Almanack, £30—very laboriously earned. 4th.—To Grecian; see George Conquest, *Flying Dutchman*—very good indeed; and see a younger George Conquest in pantomime, eleven years old, and very promising. 6th.—Dr. Westland Marston's new play of *Life for Life*, for Miss Neilson at Lyceum.¹ 29th.—Adelphi, Fechter and Wilkie Collins's drama, *Black and White*.² 30th.—At Drury, *Man with Two Lives*, by Bayle Bernard. Dillon—bad; last scene of Boucicault good."³

"April 2nd.—*Era* paid two weeks' hard work to this date, £3 15s. Haymarket; *Captain of the Watch*.⁴ See *Joan of Arc*, at Strand, which is not offensive.⁵ 14th.—To Olympic; *Masks and Faces*, with Webster in his original part—well played.⁶ 15th.—Receive cheque for balance of Drury Lane pantomime, £9 10s. 23rd.—St. James's Hall; Mrs. Stirling reads *Midsummer Night's Dream*—very good."

E. T. Smith's benefit, in March 1862, he played Euclid Facile in *Twice Killed*. He left two daughters—Mary, married to Albert Smith, and Louise to Montagu Williams.

¹ The play was in blank verse; the period, the early part of the fifteenth century, and related to the feud between the clans Mackane and Clanronald. Miss Neilson played the heroine, Lillian; George Jordan, Roderick; Hermann Vezin, Murdoch; Charles Coghlan, Sir Oscar.

² Miss Milburn, Carlotta Leclercq; Stephen Westcraft, Arthur Stirling; Maurice de Layrac, Fechter; David Michaelmas, E. Atkins; Plato, G. Belmore.

³ Another version of Victor Hugo's *Les Misérables*. Charles Dillon, Jean Valjean; Edith Stuart, Louise; Ryder, Javert; Miss Roberts, Fantine; Barrett, Curé of Col-du-Bec; Miss Heath, Cosette; Wilson Barrett, Marius.

⁴ Planché's farce, founded on *Le Chevalier du Guet*, first produced at Covent Garden, February 24th, 1841. Baron Vanderpotter, Chippendale; Adolphe de Courtray, H. Vincent; Kristina, Ada Cavendish; Katryn, Caroline Hill; Viscount de Ligny, Sothern.

⁵ This was by William Brough, and bore for its second title *The Maid of All He'uns*. Tom Thorne in the title rôle; Charles Fenton, Talbot; David James, Burgundy; Bella Goodall, Dunois; Miss A. Newton, Duchatel; Miss L. Claire, La Hire. Frank Vizetelly designed the dresses.

⁶ Webster, Triplet; Mrs. Alfred Mellon, Peg Woffington; C. H. Stephenson, Quin; S. J. Smith, Colley Cibber; Miss Furtado, Mabel Vane; Henry Neville, Sir Charles Pomander; H. Cooper, Snarl.

"*May 10th.*—At night to Princess's to see Celeste ; and also see a bad two-act drama by Boucicault, called *Presumptive Evidence*.¹ *12th.*—Hanover Square Rooms : Home's readings very good. Then to St. James's Hall: Mrs. Stirling again. *21st.*—Dramatic Authors' Society meeting : terrible discoveries about the clerk, Horne ; found to have disappeared, and defalcation serious. *29th.*—Queen's reopens with Burnand's piece, *Turn of the Tide*—very long, but well played and received.² *31st.*—Adelphi : new adaptation called *Eve*.³ Down to office with notice ; hear of excitement caused by my notice of *Turn of the Tide* yesterday."

"*June 1st.*—Down to *Daily Telegraph* in consequence of Burnand's absurd letter about my honest criticism J. M. L. concurs in every word. *2nd.*—Herr Formes as Shylock at Princess's ; the Shylock very bad.⁴ *5th.*—Arthur Sketchley and Clement Scott drop in unexpectedly ; I take them through Rosherville Gardens, and to tea at the Leather Bottle. Beautiful June weather, and I think a success, though saddened by the misery at home myself. *8th.*—Mother's birthday (eighty-five). Go to Kensington and give the dear old soul £2 for birthday present to pay moving expenses, as she changes her domicile to-morrow ; then to Dialectical Society ; hear curious things about crystals from Mr. Hottley. *9th.*—See J. M. L. in morning, giving an

¹ Buckstone also wrote a piece with this title, which was produced at the Adelphi. Madame Celeste played Josephine Dubosc in Boucicault's play, and also appeared in *The House on the Bridge*, in her old characters as Zambara and Ernest de la Garde.

² Founded on A. Edwardes's novel, "Morals of Mayfair." Ryder, Doctor Mortimer ; Henrietta Hodson, Marguerite ; Hermann Vezin, Philip Earncliffe ; John Clayton, Edgar Neville ; Sophie Young, Lady Clara ; George Rignold, Sir George Lorrimore ; Kate Harfleur, Georgy de Burgh ; Sophie Larkin, Lady Templemore ; Mr. and Mrs. Frank Matthews, Mr. and Mrs. Danby.

³ Another version, by Benjamin Webster, jun., of Augier's *Gabrielle*, brought out at the Français in 1849. It was done under the title of *The Barrister* at the Surrey, and as *Home Truths* at the Princess's. Eve, Miss Furtado ; Hugh Wollaston, Benjamin Webster ; Vernon Hartwright, H. Neville ; Ann Grimsditch, Mrs. Alfred Mellon ; Simeon J. G. Taylor ; Jessie, Lillie Lee.

⁴ Miss Frances Bouverie was the Portia, Brandon Ellis the Antonio.

indignant reply to Ryder's statement about the Queen's notice as represented; then with Stone, Deane, and Foster through Old London, back slums, back lanes, Cloth Fair, Charter House, which we go all over; seeing Thackeray's bed on which he died, bequeathed to the head monitor; St. John's Gate, and dine at Crosby Hall. 10th.—Hear of poor William Romer being buried yesterday.¹ Pay sum of £7 to Lacy as per agreement for the MS. of *Artful Dodge*, printed some years ago, being more than I got for it originally. 12th.—My old and my father's old friend, Drinkwater Meadows, died this day, aged seventy-five. I mournfully send off to *Daily Telegraph* my tribute to his memory.² 19th.—Opening of Charing Cross Theatre: a brilliant house, and Madge Robertson charmingly speaks the address I had written for Bradwell.³ 21st.—Hay-

¹ He was an artist, and brother to the Miss Emma Romer the vocalist, and brother-in-law to the Broughs.

² After he had gained provincial experience he made his first appearance in London as Scrub in *The Beaux' Stratagem*, Covent Garden, September 28th, 1821, and was the only survivor of the cast that then appeared in it. He maintained a prominent position at this theatre until 1844, when he joined the Keeleys at the Lyceum in their management. He afterwards went to the Princess's under Charles Kean, and made his last appearance at this theatre during the farewell performances of the Keans under Harris Senior's management. He was secretary to the Covent Garden Theatrical Fund for thirty-four years. He married Georgina Caroline, youngest daughter of Admiral Pridham, July 1842.

³ This was opened by E. W. Bradwell and W. R. Field, and occupied the site of the Polygraphic Hall, King William Street, Strand. E. L. B., in his description, says that it was the site of the Lowther Rooms, and that the building, after passing through a succession of transformations, ultimately became the Oratory of St. Philip Neri. In this he was mistaken, as I think the Oratory stood on the ground now occupied by Gatti's Restaurant. The theatre was about the size of the Strand. The act-drop, representing the Mall in St. James's Park in Charles II.'s time, was painted by J. E. Meadows. The programme consisted of three new pieces:—An operetta, *Coming of Age*, written by Dr. J. E. Carpenter, music composed by E. L. Hime (well known as a ballad-singer at Evans's). In this Stanley Benjamin played Henry; Kathleen Irwin, Patty Mayberry; Cicely Nott, Mabel; W. Stacey, Growler. Madge Robertson spoke the address mentioned, which was followed by C. S. Cheltnam's three-act drama, *Edendale*, in which J. G. Shore, Miss

market: Miss Bateman and Tom Taylor's piece called *Mary Warner*."¹

"*July 2nd.*—Dine with Reece and his wife and Mary Marshall; then to Thorpe Pede, and Clara Soane spiritual manifestations. Hear voice for the first time—very curious. *12th.*—Supplementary season commences at Haymarket, with Miss Amy Sedgwick in new comedy by Mademoiselle Le Thièrre, called *All for Money*.² Look in at Adelphi and see *Willow Copse*."³

"*Aug. 5th.*—Drury reopens with *Formosa*; or, *The Railroad to Ruin*, by Dion Boucicault⁴ good, effective, well-written piece. *6th.*—To Arundel for the election of J. Ashby Serry. *17th.*—See the clever Vokes family at Drury, and then to Tycoon Japanese at Egyptian Hall. Charing

Ernstone (from the Theatre Royal, Manchester), Miss Hughes, Kathleen Irwin, G. R. Temple, Flockton, W. Stacey, Fanny Garthwaite and R. Barker appeared. The performance concluded with W. S. Gilbert's musical extravaganza, *The Pretty Druidess*; or, *The Mother, the Maid, and the Mistletoe Bough*, a travestie of *Norma*. Miss Hughes, the High Priestess; Kathleen Irwin, Adelgisa; Cicely Nott, Pollio; Miss Cruise, Flavius; and R. Barker, Oroveso.

¹ E. L. B. traced this as suggested by Gilbert's story, "A Tale for the Pharisees," Margaret Meadows being the original of Mary Warner. It was played by Miss Bateman as Mary Warner; Howe, George Warner; Kendal, Bob Levitt; Caroline Hill, Milly Rigg; Compton, Tollit; Rogers, Tunks.

² Amy Sedgwick played Ida Fitzhubert; G. Jordan, Guy Mortimer; Maude Haydon, Margaret; Henry Irving, Captain Robert Fitzhubert; Mrs. Stephens, Miss Eglantina White; W. H. Vernon, Gerald Lyle; G. Murray, Edward Ashley. Henry Irving made a striking picture of the unprincipled father, Captain Robert Fitzhubert, who pursues a career of roguery in a cool, polished way. The comedy was fairly written.

³ Adapted by Dion Boucicault and Charles Kenney from *La Closerie de Genêts*. G. Belmore, Augustus de Roaherville; Maria Harris, Lucy Vanguard; J. G. Taylor, Staggers; and Miss Furtado, excellent as Rose Fielding.

⁴ The Oxford and Cambridge Boat Race was the great feature of this play. Sam and Mrs. Boker, John Rouse and Mrs. Billington; their daughter Jenny, Katherine Rodgers; Compton Kerr, Henry Irving; Major Jorum, David Fisher; Doctor Doremus, Mr. Barrett; Bob Sanders, Brittain Wright; Tom Burroughs, J. B. Howard; Earl of Eden, Maggie Brennan.

Cross reopens under Miss E. Fowler's management: Burnand's burlesque, English version of *Le Petit Faust*.¹ Great discussion at this time respecting the moral tendencies of Boucicault's drama of *Formosa*. 30th.—To Strand; see Byron's *Pilgrim of Love*² very slow and dull."

"Sept. 1st.—Lend Mrs. Beard, my landlady, the clock given me by C. C. B. 11th.—Prince of Wales's opening season, the theatre brilliantly embellished.³ 18th.—Opening of Globe Theatre with Robertson's comedy of *Progress*; ⁴ proves to be an adaptation, and much duller than I expected."

"Oct. 2nd.—Adelphi opens for the season with *Lost at Sea*, drama by Byron and Boucicault; not very good.⁵ 4th.—Royalty, with Burnand's burlesque of *The Beast and the Beauty*.⁶ 11th.—Gaiety opens; new drama, *The Life Chase*: very gloomy piece.⁷ 12th.—Lyceum, Allerton's brief management;

¹ Cheltnam's drama, *Edendale*, as the first piece. Faust had already been burlesqued by Mr. Burnand for the St. James's, in 1864. He called his fresh version *Very Little Faust and More Mephistopheles*. Miss E. Fowler, Mephistopheles; George Temple, Faust; Miss Hughes, Marguerite; Nellie Nesbitt, Martha; George Beckett, Siebel; Mr. Flockton, Valentine. *The Pirates of Putney* made up the programme.

² Founded on Washington Irving's "Legends of the Alhambra," and was played at the Haymarket for the opening of the Easter season in 1860. Robertha Erskine, Prince Ahmed; Kate Newton, a Green Parrot; Louisa Fosbrook, Aldegonda, the Princess of Toledo; Edward Terry, King of Toledo.

³ It was at this date that the theatre was known as the Prince of Wales's, and for the first time the orchestra played from beneath the stage. *Quite by Accident*, a comedietta adapted from the French by Mr. Waller, was the opening item, and *School* was played for the 193rd time, with nearly the original cast. *A Winning Hazard* made up the programme. Charles Collette played in both of the small pieces.

⁴ Adaptation from the French of Sardou's *Les Ganaches*, originally produced at the Gymnase about seven years previously. Robertson's *A Breach of Promise* was played on the same night.

⁵ *Lost at Sea: A London Story*, was in four acts. A house on fire was one of the features in the play. Nelly and Maria Harris appeared on the same night in *Too Much of a Good Thing*.

⁶ Or, *No Rose without a Thorn*. Duke of Vagtail, Baron von Beast, Marquis of Brute, F. Dewar; Tiger Tim, Charlotte Saunders; Nurse Margery, E. Danvers; Beauty, Patty Oliver.

⁷ An adaptation, by John Oxenford and Horace Wigan, of Adolphe

see *Still Waters* with Wybert Reeve.¹ 13th.—*Morning Star* dies this day, with *Evening* ditto. At night to Princess's, to see a singularly bad piece, *Escaped from Portland*, with Charles Mathews in it.² 23rd.—See Byron appear as an actor at the Globe, in his own piece of *Not Such a Fool as He Looks*: moderate success; piece very thin.³ 25th.—Opening night of Haymarket: *New Men and Old Acres*, by Tom Taylor and Augustus Dubourg; an interesting piece, very well acted, but particularly by Madge Robertson and Mrs. Chippendale."⁴

"Nov. 1st.—Busy, expensive day, fitting out nephew Fred for his expedition to Turin; take him to Notting Hill to see mother; supply him with outfit, portmanteau, etc.; he is now twenty-two. Off to Lyceum and Princess's; opening

Belot's *Le Drame de la Rue de la Paix*, produced at the Odéon in 1868. It was in five acts. Miss Neilson, Madame Vidal, a part originally played by Sarah Bernhardt; Alfred Wigan, Bertrand Alvimar; John Clayton, Vaubert; Joseph Robins, Peregrine Thrill; Nelly Farren, Marquis de Fontelle; John Maclean, M. Grenier; Mrs. Henry Leigh, Madame St. Angé.

¹ *A Romantic Attachment* and *Trying it On*, in which Wybert Reeve played Walsingham Potts; and *Still Waters Run Deep*, in which he appeared as John Mildmay, formed the programme. Mr. Reeve, who came from the provinces, made a very favourable impression. Charles Coghlan, Captain Hawksley; A. Wood, Potter; Ione Bourke, Mrs. Mildmay; Mrs. St. Henry, Mrs. Sternhold.

² This was produced on October 9th, and was an adaptation of Edouard Plouvier's *Le Mangeur de Fer*. Charles Mathews played the part of Gentleman Jack, a forger; G. Vining, Bullhead, the detective; Mrs. Charles Mathews, Lisa Tyrell; William Rignold, Viscount Percy FitzMaurice; Miss Carlisle, Lady Emmeline.

³ This was Byron's first appearance in London, though he had frequently played in his pieces in the provinces. In this he played Sir Simon Simple, Bart.; Parselle, Daniel Murgatroyd; Rose Behrend, Felicia Craven; J. Clarke, Mr. Mould; Miss Hughes, Mrs. Merton; Mrs. Stephens, Mrs. Mould.

⁴ Originally brought out at the Theatre Royal, Manchester, August 20th, 1869. It was a great success. Madge Robertson, Lilian Vavasour; Mrs. and Mr. Chippendale, Lady Matilda and Marmaduke Vavasour; Howe, Samuel Brown; Buckstone and Mrs. Fitzwilliam, Benjamin and Mrs. Bunter; Caroline Hill, Fanny Bunter; Buckstone, jun., Bertie Fitzurse; Braid, Secker.

with Webster.¹ From Dramatic Authors' Society, £31 11s. 6d. 17th.—£1 1s. for song, 'Spirits of the Rainbow.' 25th.—Madame Grisi died at Berlin, aged fifty-seven.² 27th.—*The Syren*, at Lyceum, adaptation from *Dalila*, by Palgrave Simpson: badly acted.³ 29th.—Attend rehearsal at Drury of *Beauty and the Beast*; Adelphi, *Long Strike*; Princess's, *Fechter*; and St. James's, *Belle Sauvage*.⁴ Pouring rain; hansom cab for hours between these theatres. Have intimation of Charles Mathews going to Australia, and write article about it for *Daily Telegraph*.⁵

"Dec. 2nd.—Royalty Theatre, *Flying Dutchman*, by W. Brough.⁶ 4th.—Burnand's drama, adapted from 'Wait for the End,' called *Morden Grange*.⁷ 10th.—Write till 2 a.m.

¹ At the Lyceum Allerton played Romeo, and Miss Carlyle, Juliet. At the Princess's, under Webster's management, *The Willow Copse* and *Too Much of a Good Thing* were done.

² Giulia Grisi was born at Milan; some say May 24th, 1806, others in 1812. Was the daughter of Gaetano Grisi, an officer of engineers under Napoleon, and a sister of Giuditta Grisi and a niece of Josephine Grassini. Made her first appearance at Bologna as Emma in Rossini's *Zelmira*. She was the original Adalgisa in *Norma* produced at La Scala, January 1st, 1832. Pasta being Norma in which Grisi afterwards became so celebrated. Her first appearance in London was at the Haymarket Old Theatre, April 8th, 1834, as Ninetta in *La Gazza Ladra* ("the Maid and the Magpie,"), and she played in London from 1834 until 1854, every year except 1842. In 1858 she appeared at Covent Garden as Valentina, and took her farewell at Her Majesty's in 1866. She died at the Hôtel du Nord, Berlin. She was first married to the Marquis de Melcy, and afterwards to Mario, the celebrated tenor, by whom she had four children.

³ Octave Feuillet's *Dalila* was brought out at the Vaudeville, May 1857. Princess Leonora, Kate Saville; Caspar Albano, Allerton; Count Carnioli, Charles Coghlan; Sartorius, Brandon Ellis; Fides, Helen Tory.

⁴ This was an alteration of *Pocahontas* by John Brougham, originally seen at the Princess's. Lionel Brough, Captain John Smith; Mrs. John Wood (the manageress), Pocahontas.

⁵ Charles Mathews announced his intention of going with Mrs. Charles Mathews to Australia in the following January, at the Theatre Royal Edinburgh, November 26th, on the occasion of his benefit.

⁶ Or, *The Demon Seaman, and the Lass that Loved a Sailor*. F. Dewar, Vanderdecken.

⁷ This was played at the Queen's Theatre. The novel "Wait for the End" was written by Mark Lemon. It only ran three weeks.

Drink my own health in a glass of cold water, *absit omen*, being forty-nine. 11th.—To-day go to mother at Notting Hill, with presents ; back to Charing Cross Theatre—wretched burlesque, *Abon Hassan*, by Arthur O’Niel, brother of Harry O’Niel, the artist.¹ 13th.—New piece by Byron, *Uncle Dick’s Darling*, at Gaiety ; very fair, and Toole very good.² 18th.—See Mrs. F. W. Lander (Miss Davonport, the Infant Phenomenon, in ‘Nicholas Nickleby,’) make her appearance as Queen Elizabeth, at Lyceum : not a bad piece, nor badly acted.³ 20th.—*Era* Almanack out. Hear that, Chatterton being mediator, F. Ledger this day at Drury makes up with Webster the old feud of nine years’ standing. Write *Daily Telegraph* article on Charles Mathews. The Queen’s, *Fool’s Revenge*, with Rousby, who is good.⁴ To Gaiety, and see Sala’s heavy burlesque, *Wat Tyler*.⁵ 24th.—All morning

Jack Spraggatt, A. Nelson ; Jaspar Gregg, Frank Matthews ; Mrs. Jaspar Gregg, Georgina Pauncefort ; Philip Wray, W. D. Gresham ; Florence Rosati, Sophie Young ; Lady Norwold, Mrs. H. Vandenhoff ; Sir Norwold, Ryder ; Gerard Norwold, G. Rignold ; Higgler, W. Belford (his first appearance here).

¹ Or, *An Arabian Knight’s Entertainment*. Brinsley Sheridan, first appearance in London, Fatima. Miss Fowler, Abon Hassan ; Philip Day, Giafar (the Vizier) ; Flockton, Haroun Alraschid.

² Said to have been suggested by Dickens’s story of “Doctor Marigold.” J. L. Toole played Dick Dolland ; Miss Neilson, Mary Belton ; John Clayton, Joe Lennard ; Maria Elsworth, Mrs. Torrington ; Henry Irving, Mr. Chevenix, one of his best performances ; Mr. Teesdale, Hon. Claude Lorrimer ; Miss Litton, Alice Renshaw ; Miss L. Henrie, Kate Landrail.

³ The play was called *Elizabeth Queen of England*, and was a translation of Signor Giacommetti’s drama in which Madame Ristori was famous. Mrs. Lander was an Englishwoman who had married John Lander, an officer who was killed during the American War. Her father succeeded the elder Kean as manager of the Richmond Theatre. Mrs. Lander had made a success in America with this play. She was very well spoken of here. Mr. Allerton, Essex ; C. Harcourt, King James of Scotland ; Charles Coghlan, Sir Francis Bacon ; Kate Harfleur, Lady Sarah Howard ; Miss Burns, Lady Burleigh. On the same night a new comedieta by Charles Coghlan, entitled *Good as Gold* was played. It was taken from the French.

⁴ Tom Taylor’s drama. Mr. and Mrs. Rousby, Bertuccio and his daughter Fiordelisa ; both were good.

⁵ *Wat Tyler, M.P.*, by George Augustus Sala, who had already written the opening for *Harlequin Billy Taylor*, pantomime at the

writing Christmas greetings, and feeling severely ill; meeting Clement Scott, who pays for book, £5. Then attend night rehearsal at Drury, which lasts till midnight—wearisome enough to me, with usual half developments of ideas given; then sit down to begin newspaper work, being Christmas morning. 27th.—Write accounts of twelve theatres, with no novelty, and Christy's and Amphitheatre leaders for *Daily Telegraph* and *Globe*. 29th.—Walter's birthday, twenty. From Chatterton, £25. 31st.—Down to Rosherville; wet night, stay in; give Walter game at cribbage till 1. Throw open the window and hail the morning of the New Year, which I pray to God may be a happier one than those I have lately passed. Still, for all blessings thank God! and may I strive to endure all trials, as hitherto, with resignation to His will."

Income not stated.

1870.

"Jan. 4th.—Charles Mathews' farewell benefit at Covent Garden Theatre. Begins at 12.30 p.m. and over by 5 p.m. *The Critic* the best, and Mrs. Keeley best in *The Critic*; the crowded house laugh and applaud, but the effect the

Princess's, 1851; a dramatic version of *The Corsican Brothers* at the Surrey, 1852, and the opening to *La Belle Alliance* pantomime Covent Garden. Wat Tyler, J. L. Toole; Ellen Tyler, Constance Loseby; Henry Plantagenet *alias* Reginald Beaumanners, Nelly Farren; Mrs. Tyler, Mrs. Henry Leigh; Sir William Walworth, J. Maclean; Richard II., Rose Coghlan; the Queen, Miss Litton; the Court Jester, J. F. Brian. It was the first anniversary of the opening of the Gaiety Theatre. John Hollingshead issued a manifesto. The sacred lamp of which he afterwards spoke was kept from that time well trimmed. E. L. B.'s pantomime for Drury Lane this year *Beauty and the Beast*; or, *Harlequin Old Mother Bunch*, had as its principal representatives Jessie, Victoria, Rosina, Fred, and W. Fawdon Vokes. Kate Santley, Miss Hudspeth, Harriet Coveney, Brittain Wright and F. Moreland, in the opening. H. Boleno and Little Rowella, clowns; Paul Herring and J. Morris, pantaloons; S. Saville and W. Fawdon Vokes, harlequins; and Misses Grosvenor and Jessie Vokes, columbines. Harlequina, Miss Rosina Vokes.

whole entertainment has on myself is to render me profoundly melancholy.¹ 7th.—Write Charles Mathews' article and memoir of Mrs. Honner (Mrs. F. Morton).² 8th.—To Charing Cross, Wybert Reeve's new comedy;³ and Olympic, Gilbert's allegory *The Princess*—very good.⁴ 10th.—Adelphi, new farce, *Open to Conviction*, by late R. Brough. To the dinner to Charles Mathews' at Willis's Rooms, he taking the chair; about two hundred and fifty present.⁵ I bid adieu to Charles Mathews and Charles Mathews, jun. Meet hosts of well-known people. 12th.—For Charing Cross address £5. Write for *Era*, and song for Vokes. 17th.—Leigh Murray died this day.⁶ 22nd.—Tom Taylor's new play

¹ The programme consisted of a scene from *The House on the Bridge*, the examination scene from *School*; cottage scene from *The Lady of Lyons*; scene from *Not Such a Fool as He Looks*; the second act of *The Critic*; or, *The Tragedy Rehearsed*, with Alfred Wigan as Dangle; Barry Sullivan, Sneer; Charles Mathews, Puff; Charles Mathews, junr., Under Prompter; and Arthur Sketchley, Prompter. The programme was amusingly drawn up, and there was no orchestra, the space being taken up by the audience; but Julius Benedict, Arthur Sullivan, J. L. Hatton, German Reed, Mr. Betjemann, and Ferdinand Wallerstein, assisted with the music. Charles Mathews made a most witty speech.

² She was a Miss Macarthy, and was born in the town of Enniskillen, in Ireland, in the year 1808, and appeared when she was only fifteen years old as the tiny hero of juvenile tragedy. Made her first appearance in London at the Pavilion in 1831. In 1833 went to the Coburg, afterwards to the Surrey. Married Mr. R. Honner, May 21st, 1836, and acted with him at the Surrey till Whitsuntide 1838, when Honner and Greenwood became lessees of Sadlers Wells. In 1845 Honner and his wife returned to the Surrey. Mrs. Honner was married a second time to Frederick Morton, the well-known actor, but had some time previous to this retired from the stage. Died January 4th.

³ *Not so Bad After All*, in three acts. The author and Miss E. Fowler played Captain Herbert and Mrs. Marchmont.

⁴ Prince Hilarion, Maria Simpson; Florian, Miss M. Montgomery; Cyril, Augusta Thomson; King Hildebrand, David Fisher; King Gama, George Elliott; Lady Psyche, Fanny Addison; Lady Blanche, Mrs. Poynter; Melissa, Patti Josepha.

⁵ About fifty actors were present, and Edmund Yates, Lord Houghton, Captain Bedford Pim, Lord Ranelagh, G. A. Sala, Mr. Archdeckne, Mr. Creswick, Arthur Sketchley, and General de Bathe were the principal speakers.

⁶ Born in Sloane Street, Chelsea, October 19th, 1820. Real name Wilson. Was intended for the Church, but got the stage fever, and in

at Queen's, *'Twixt Axe and Crown*: Mrs. Rousby very good, and play goes off well.¹ 25th.—Masonic meeting at Urban Lodge; installation of W. Sawyer as Worshipful Master, *vice* Henry Marston. Very good banquet and most impressive ceremony, capitally performed by Terry.² 27th.—To Royalty; Halliday's new drama, *Love's Doctor*: very fair, but like *Cash*.³ 28th.—To Lyceum, and see opera *Chilperic*; the

1838 began as an amateur to play such characters as Buckingham, Cassio, Iago, etc. He was then a clerk in the City, but finding he was likely to succeed as an actor, he joined the stage and obtained his first engagement at the Theatre Royal, Hull, where he appeared December 2nd, 1839, and remained on the York circuit till September 1840, when he joined the Theatre Royal, Edinburgh, as Horatio in *Hamlet*. He remained there five years. Made his first London appearance at the Princess's, April 19th, 1845, as Sir Thomas Clifford in *The Hunchback*. Played second to Macready at the Surrey. Was a principal of Lyceum, Olympic, and Strand companies, and then made a great hit as Raphael in *The Marble Heart* at the Adelphi. Married in 1841 Elizabeth Lee, daughter of Henry Lee, fifty years manager of the Western circuit, who proved to him the best and most affectionate of wives, nursing him through his long illnesses with the most patient solicitude. Made his last appearance at Drury Lane on Tuesday morning, June 27th, 1865, when a complimentary benefit was given to him by his brother artists. Ill-health perhaps prevented him from becoming one of our greatest actors, but he always did credit to any part he undertook, and in such characters as Gustave de Grignon in *The Ladies' Battle*, Prince Maurice de Saxe in *The Reigning Favourite*, Harry Dornton in *The Road to Ruin*, and Birchall in *The Vicar of Wakefield*, parts in which he was associated with Mrs. Stirling as the heroine, he was inimitable. He was buried at Brompton Cemetery.

¹ *'Twixt Axe and Crown*; or, *The Lady Elizabeth*, was suggested by Madame Birch Pfeiffer's German play, but the climax of the work was due to Tom Taylor's masterly treatment of the subject. It was in blank verse. Mr. Rousby played Courtenay Earl of Devon, popularly known as the "White Rose," and Mrs. Rousby made her fame as the Princess Elizabeth, supposed to be then twenty years of age. Georgina Pauncefort, Queen Mary; Henry Marston, Gardiner Bishop of Winchester; Ryder, Simon Renard; Belford, Sir John Hartington; Miss M. Henderson, Isabel Markham; Mrs. H. Vandenhoff, the Duchess of Norfolk.

² Edward Terry, in later years to become Grand Treasurer.

³ In this Dewar and Patty Oliver played Mr. and Mrs. Onion; Kate Bishop, Alice; Charlotte Saunders, Jack; Elton, Tom Wright; Vernon, Doctor Lavender.

most abominable rubbish.¹ 29th.—Second cheque of £25 from Chatterton for Drury pantomime.”

“Feb. 1st.—Dine with Bellew at Langham Hotel, meeting Scott, Knight, Barrett, etc. 4th.—To Bellew’s reading of *Hamlet*, with much success at St. George’s Hall. Very good. 5th.—Dine with Hingston (chairman) at Savage Club. Then to Strand, and see a remarkably good performance of *Heir at Law*, J. S. Clarke and David James being very much better than I anticipated.² 7th.—To Haymarket, *début* of Desmond Ryan’s daughter;³ and Princess’s, *Formosa*;⁴ write notices. 10th.—Globe, new romantic drama by H. T. Craven, called *Philomel*, which is not good.⁵ 14th.—Still singularly severe weather. Dinner at Arundel. John Calthrop’s birthday. Then to Drury, King’s *William Tell*, and to Haymarket.⁶ 21st.—To Drury, King’s Julian St. Pierre in

¹ This was played on January 22nd, the opening night of management of the brothers Mansell, and Hervé’s work was put into English by R. Reece, F. A. Marshall, and R. Mansell. The French author in the title rôle; Miss Dolaro, Galsuinda; Miss Muir, Frédégonde; Farquharson, Sigebert; Miss Fitzinman, Brunehaut; M. Marius, Landry; Coghlan, Doctor Senna; Odell, Fatout. It was preceded by *Corrupt Practices*, a new comedy drama written by Frank Marshall. In this Charles Coghlan played Sir Victor Pearlstone, and Miss Fitzinman made her re-appearance after many years as Sibylla Durant. G. F. Neville, Jekyll; G. Vincent, Basil Durant; Mrs. Keeley delivered an address written by John Oxenford.

² J. S. Clarke, Doctor Pangloss, the make-up closely resembling Doctor Syntax. David James, ‘Zekiel Homespun; Eleanor Bufton, Cicely; Crouch, Dick Dowlas; Walter Joyce, Henry Moreland.

³ Miss Kathleen Ryan, who had already made a reputation as a singer in the concert-room, was well received as Charlotte in *How to Die for Love*, originally produced at the old Lyceum Theatre, May 1812, when Miss Kelly was the original. From it were adapted *Diamond Cut Diamond* by Murray, played in 1838, and an operetta, *Love’s Limit*, by R. Reece, the music of which was written by J. E. Mallandaine, and which was produced at the Royalty about four years previous.

⁴ The special changes in the cast were R. Phillips, Dr. Doremus; W. Rignold, Tom Burroughs; Lin Rayne, Compton Kerr; Ashley, Major Jorum; J. G. Taylor, Bob Sanders.

⁵ J. Clarke, Judah Lazarus; Lydia Foote, Henry Neville, Parselle, Amy Fawsitt, E. F. Edgar, and Mrs. Stephens were also in the cast.

⁶ T. C. King played the title rôle in Sheridan Knowles’s play.

The Wife. 22nd.—From Vokes for song £2, 'Man on Wires.' 26th.—*Beauty and the Beast* this day closes a really brilliant career. To Astley's; Othello, Phelps, and Mr. and Mrs. Vezin, Iago and Desdemona. 28th.—To Drury; new farce for the Vokeses¹ and revival of *Peep of Day*; then to Charing Cross and revival of *Ixion*."

"*March* 1st.—Dine at Cheshire Cheese with Deane and Stone; having a pancake celebration. Take latter to Drury, and get from Chatterton cheque for £5, clearing all up on pantomime account. 3rd.—Adelphi revival, *Blow for Blow*, and Royalty revival of *Black-eyed Susan*. 5th.—To Victoria, a careful revival of *Tom and Jerry*²—tremendous house; walk back with Clement Scott. 7th.—To Princess's; two new pieces, adaptations by Dion Boucicault.³ 10th.—Greenwood calls, and tells me Guérin died last night, aged seventy-nine. Attend meeting of Dramatic Authors' Society about publishing plays on our own account, which we decline. 12th.—At Wigan's first appearance at Gaiety in *First Night*. 14th.—Begin for *Court Circular* the John S. Clarke article. Hear of Will Brough's death; ⁴ I write paragraph for *Daily*

M'Intyre, Gesaler; Rosina Vokes, Albert. Sothern made his re-appearance, after his accident in the hunting-field, as Lord Dundreary at the Haymarket.

¹ This was *Phæbus's Fix*. Jessie, Victoria, and Rosina, Fawdon and Frederick Vokes appeared.

² It was less a play than a panoramic view representing its title, *Life in London Fifty Years Ago*. It was produced by J. A. Cave. J. H. Fitzpatrick and James Fawn were the Tom and Jerry.

³ The first of these was *Paul Lafarge*; or, *Self-made*, with W. Rignold in title rôle. Countess Marie de Longueville, Rose Leclercq; Remy, George Belmore. The second was *A Dark Night's Work*, taken from Eugène Scribe's *Giralda*, an adaptation of which was given at the Haymarket in 1850, and another adaptation was also given at the Olympic. Paquita, Rose Leclercq; Manuel, Herbert Crellin; King and Queen of Spain, W. Rignold and Emma Barnett; Mendoza, R. Romer.

⁴ Born April 28th, 1826. First dramatic work written by the brothers Brough, produced in 1848 at the Amphitheatre, Liverpool, was *The Enchanted Isle*. It was brought to London and produced at the Adelphi, November 20th, 1848. He soon, however, wrote alone, his first work being accepted by Madame Vestris for the Lyceum. He was very clever in supplying the entertainments in which Mr. and Mrs. German

Telegraph. New theatre opens at Pitfield Street, Hoxton, called the 'New Variety.' 15th.—Called down early to *Daily Telegraph* Office to see J. M. L., and find I have some very heavy work to do. Hear at night, at St. James's Hall, Charles Dickens give his farewell reading. 19th.—Hear of Mrs. Albert Smith's death this morning (Miss Mary Keeley), and write memoir for *Era*.¹ 21st.—Hear from New Zealand; send off papers. Off to Notting Hill to see mother; give her 10s. for extra comforts. 22nd.—To St. James's Hall, Vance's *Comic Festival*. Hear the comic songs of the period. 23rd.—Adelphi; Byron's new four-act drama of *The Prompter's Box: A Story of the Footlights and the Fireside*.² 24th.—At Arundel, chat about Escott's new book, 'The Club and the Drawing Room,' in which it appears we are all sketched off, the present company not excepted. 28th.—Death announced of Charles Green, the aeronaut, aged eighty-four."³

"April 4th.—Edmund Phelps died suddenly on Saturday at Edinburgh.⁴ 5th.—Off early to the Tower, and taken

Reed and John Parry took part. He married Miss Anne Romer in 1831, who died directly after the birth of her first child. W. Brough's last extravaganza was *The Flying Dutchman*, produced at the Royalty in December 1869.

¹ Made her first appearance as Bertha in *The Cricket on the Hearth* at the Lyceum Theatre, December 1845, and became from that time a very great favourite. Married Albert Smith, August 1849, and survived him ten years. She was thirty-nine at the time of her death.

² Frank Bristowe, Benjamin Webster; Florence Bristowe, Miss Furtado; Ernest Glendinning, J. D. Beveridge; Emily Mountcashel, Mrs. Alfred Mellon; Sir Michael Glendinning, C. H. Stevenson; Neb Bristowe, J. G. Taylor; Gadsby, Ashley; De Lacy Fitzaltamont, Henry J. Byron; Captain Rackett, R. Phillips; Mumps, C. J. Smith; Mrs. Gulpin, Miss Lavia.

³ Born January 31st, 1785. Made his first ascent July 19th, 1821, from the Green Park, at the coronation of George IV. Made 526 ascents; one of the most notable was from Vauxhall, on Monday, November 7th, 1836, at 1.30 p.m. The descent was at Weilburgh, in Germany, on November 8th, 7.30 a.m., having travelled 500 miles in eighteen hours. His last ascent was from Vauxhall, September 13th, 1852.

⁴ Made his first appearance at Sadlers Wells, November 21st, as Ulric in *Werner*. Was married to Miss Hudspeth. Though a careful actor, it was doubtful if he would have ever attained any great fame. His last appearance was at Edinburgh, as the Ghost in *Hamlet*.

over it by Mr. Braillesford, Custodian of the Armoury ; Stone, Worth, Wybert Reeve, Sterry, and Deane of the party. Very interesting morning, and much pleased. Dine, a fish dinner, at Billingsgate ; then to Sterry's rooms, Finsbury Circus ; then to Stone's chambers in Temple, and wind up at club. 7th.—Meet Wright of *Daily Telegraph* accidentally in Strand, and pass afternoon in his new boat from Putney to Kew, in warm sunny air. Dine at 7 at Arundel, being the first 'house' dinner proposed ; slow company. 16th.—Opening of Vaudeville Theatre ; two pieces.¹ I go in at 7 and out by midnight, and write two columns for *Era*. This day dies J. T. Prowse, aged thirty-six. 18th.—Holborn at night, *Behind the Curtain*, a disgraceful piece beautifully put on the stage.² 20th.—At night to Surrey ; *Clam*, by Charles

¹ This theatre had been constructed in four months, C. J. Phipps, the architect, on the site occupied by Nos. 403 and 404, Strand, and of the Bentinck Club, between Maiden Lane on the north and Lumley Court on the east ; to hold 1,000 persons. Principal entrance in the Strand, gallery entrance Lumley Court. The decorations were by W. Phillips, illustrating portions of *A Midsummer Night's Dream* and *The Tempest* ; the act-drop and some of the decorations by George Gordon. The builder was Mr. MacIntosh. It was opened under the management of H. J. Montague, David James, and Thomas Thorne. T. E. Smale was the acting manager. The piece played was Andrew Halliday's comedy, *For Love or Money*. Major and Mrs. Buncombe, George Honey and Mrs. Lavis ; Jemima, Amy Fawsitt ; Clarissa, Miss L. Claire ; Tom, G. W. Garthorne ; Alfred Skimmington, Henry Irving ; Mrs. Darlington, Ada Cavendish ; George Anderson, H. J. Montague. H. J. Montague delivered an address written by Shirley Brooks, which was followed by a new burlesque, *Don Carlos* ; or, *The Infante in Arms*, by Conway Edwardes. F. Fenton supplied the scenery, and Arthur Nicholson the music. T. Thorne, Princess Eboli ; G. Honey, King Philip of Spain ; Jenny Beauclerc, Don Carlos ; Nelly Power, Roderigo, Marquis de Posa ; Henry Elton, Count di Lerna ; Kathleen Irwin, Elizabeth de Valois ; Louise Claire, Donna Xarifa. A new farce, entitled *Cupboard Love*, by F. Hay, was to have been played, but the lateness of the hour compelled its postponement until Monday the 18th.—On this evening, too, was opened the new Chelsea Theatre in Sloane Square, under the management of Arthur Morgan and B. Oliver. The building had been used as a Dissenting chapel. Mr. William Holland was the stage-manager. The drama of *Mabel*, *The Spectre*, *Bridegroom*, a scene from the burlesque of *Kenilworth*, and a variety entertainment, formed the opening programme. The theatre was in a very unfinished state.

² The new manager was C. T. Burleigh, the piece written by George

Ross—not a bad drama. 23rd.—Shakespeare Anniversary, at the Urban, Creswick in chair; asked to be vice, but unable to attend. Robertson's comedy of *M. P.*, produced at Prince of Wales's; piece successful.”¹

“May 2nd.—To Lyceum, *Breaking of the Spell*.² 4th.—Adelphi, Byron's extravaganza of *Enchanted Wood*, only for scenery and ballet.³ 5th.—To Cremorne, new lessee John Baum; very much improved. Capital ballet, *Griselle*; ride down on a Putney omnibus and walk back *solus*; enjoyed many old memories. 7th.—Gaiety at night, *The Man of Quality*—a version of the old comedy of *The Relapse*; ⁴ then to Surrey and see dreary burlesque of *The Beggar's Opera*.⁵ 11th.—Off with Knibbs on *Petrel* round the Nore; meet all the yachting people; Dodd the dust contractor, J. W. Benson, Massingham of Blackheath. 14th.—Dramatic College benefit at Drury. 16th.—General Theatrical Fund Dinner; Prince of Wales in the chair; dull speeches and

Roberts. It was a piece that showed the dramatic profession in its very worst light, and was a very untruthful picture of the lives of actors and actresses. There were some very realistic pictures, amongst which was a theatre supposed to be on fire whilst the performance is going on. J. C. Cowper, Billington, Atkins, M'Intyre, and A. Wood appear to have been the principals in the company engaged. *The Chamber of Horrors* and *The Happiest Day of My Life* were also played.

¹ Dunscombe Dunscombe, John Hare; Chudleigh Dunscombe, C. Coghlan; Talbot Piers, S. B. Bancroft; Isaac Skoome, Addison; Mr. Bran, Charles Collette; Mr. Bray, F. Glover; Mr. Mulhowther, Montgomery; Cecilia Dunscombe, Marie Wilton; Ruth Deybrooke, Carlotta Addison.

² This was H. B. Farnie's adaptation of *Le Conscrit*, with Offenbach's music. Aynsley Cook, Miss Dolaro, and F. G. Neville appeared in it. At the same time was being played Farnie's *Petit Faust*.

³ Or, *The Three Transformed Princes*. Had been done by Charles Dance at the Lyceum in 1847, under the title of *The Enchanted Forest*.

⁴ This was John Hollingshead's version of Sir John Vanbrugh's play, first performed at Drury Lane in 1697. An adaptation by Sheridan was produced at Drury Lane in 1777, as *The Trip to Scarborough*. At the Gaiety Alfred Wigan played Lord Foppington; Ellen Farren, Miss Hoyden; Lin Rayne, Young Fashion; Maclean, Sir Tunbelly Clumsey; H. R. Teesdale, Coupler; Bolton, Sir John Friendly; Mr. Trafford, Lory; Mr. Fredericks, John Bull.

⁵ Called *The Beggar's Uproar*.

bad dinner. 17th.—To Globe, *Man o' Airlie*; then to Gallery of Illustrations: Corney Grain, of John Parry school, young and clever.¹ 23rd.—Hear of Mark Lemon's death this morning.² To Olympic: Miss Bateman as *Mary Warner*.³ 26th.—Miss Neilson's readings, and new piece *Gentleman in Black*, at Charing Cross, written by Gilbert and composed by Frederick Clay: lively affair.⁴ 28th.—Charles Reade's new drama, *Free Labour*, at Adelphi."⁵

"June 1st.—Derby Day; Kingcraft winner, and Palmerston second, which benefit me in Arundel sweep. Go down early by Waterloo train, and on Downs meet Duncan Neville and party, the Knights; back, and write two columns for *Daily Telegraph*. Then to Arundel after midnight, and to supper, and wearily to bed by 3 o'clock, thanking God it

¹ Made his first appearance in a musical sketch composed, compiled, and arranged by himself, called *The School Feast*.

² Born in London, November 30th, 1809. At an early age was a contributor to magazines. His first drama, *Arnold of Winkelried*, was produced in 1835 at the Surrey. He also wrote the following plays: *The Camp at Chobham*, *Domestic Economy*, *School for Tigers*, and *The Ladies' Club*. He became joint editor of *Punch*, to which he was an early contributor, with Henry Mayhew, but the latter gentleman, soon after resigning, he became sole editor, which post he filled to the time of his death. He wrote a fairy tale, "The Enchanted Doll," and some of his songs and stories were collected in 1859 and brought out under the title of "A Christmas Hamper." He also wrote the following novels, "Wait for the End," 1863; "Loved at Last," 1864; "Falkner Lyle" and "Leighton Hall," 1866. Sir John Falstaff was a favourite study of his; he acted it at some amateur theatricals, and gave it in his "Readings in Costume," at the Gallery of Illustration and in the provinces.

³ Bob Levitt, G. Belmore; Milly Rigg, Miss Francis; George Warner, W. H. Vernon; Tunks, Mr. Blakeley; Dutton, David Fisher.

⁴ Selections from *The Provoked Husband*, *The Death of Wallenstein*, a scene from *The Taming of the Shrew*, part of Racine's *Phèdre*, and a portion of *Love for Love*, formed Miss Neilson's programme.

⁵ Emily Fowler, Emmeline Cole, E. Danvers, Flockton, and F. Robson made the most of this rather clever burlesque at the Charing Cross Theatre.

⁶ A dramatic version of his own novel, "Put Yourself in His Place," was tried at the Theatre Royal, Leeds, on March 11th, with the same title as the novel.

is all safely over. 2nd.—Dine with Ledger at the Divan with the Knights, meeting Toole, Martin, etc. Go to Cremorne. 4th.—Vaudeville new three-act comedy by J. Albery, called *Two Roses*: good piece, well written, and excellently acted.¹ 6th.—Look in at Gaiety, and see first time *The Princess of Trebizonde*: lively music, but nothing remarkable. 8th.—Mother's birthday (eighty-six). After seeing morning performance at Gaiety,² meet Horace Green, and we go forth by railway to Notting Hill, see the dear old soul, and have a song. 9th.—Attend dinner of Dramatic Authors' Society. 10th.—Stunned by sad intelligence of Charles Dickens's death on Thursday.³ 11th.—The barge trip; from Tilbury at 2 p.m. on *Flying Scud*; Paine, Edward and a boy the crew, with sixteen others. Put ten ashore at Queenborough, and then up the Medway to Rochester; stop at Bull, good inn, the City Coffee House,

¹ This was the play which afterwards became so celebrated, and which was so frequently revived. It ran, on its first production, till May 12th, 1871, 294 nights. Henry Irving was brought prominently forward in the character of Digby Grant, in which representation no actor has been able to equal him. Lottie, Amy Fawsitt; Ida, Miss A. Newton; Mrs. Cupps, Miss Phillips; Jack Wyatt, H. J. Montague; Caleb Decie, Tom Thorne; Mr. Furnival, W. H. Stevens; Our Mr. Jenkins, George Honey; Mrs. Jenkins, Miss T. Lavis.

² This was the first performance of the Gaiety Academy, a school of dramatic instruction in connection with the Gaiety Theatre. Robert Soutar was at the head of it, with John Cormack to instruct in dancing and deportment. *A Pretty Piece of Business* and *The Serious Family* were played.

³ Charles Dickens was seized with an apoplectic fit on Wednesday evening, and died at a quarter past six, June 9th, 1870. Was born at Portsmouth in 1812, the son of John Dickens, of the Navy Pay Department. His life is too well known to be entered on here, it is only necessary to say that he wrote a farce called *The Strange Gentleman*, produced at the St. James's Theatre on the opening night of the season, September 29th, 1836, in which Harley was the hero. He wrote the libretto of *The Village Coquettes*, of which Hullah composed the music, produced at the same theatre, Tuesday, December 6th, 1836. At the same house, on March 6th, 1837, was produced his farce, *Is She His Wife?* or, *Something Singular*, in which Harley played Felix Tapkins. He married the daughter of Mr. George Hogarth. He was one of the founders of the Guild of Literature, and was a very clever amateur actor.

the last place Dickens called at on Tuesday night. 14th.—Charles Dickens buried this morning in Westminster Abbey with great privacy. 15th.—Adelphi, *Malade Imaginaire*, in English; Vining, Mrs. Seymour, and Florence Terry, who makes her *début*; much pleased with performance.¹ 20th.—St. James's, *Paul Pry*; not very well played.² 21st.—Morning performance (Hare's benefit) at the Princess's; *London Assurance*: not very remarkably well played.³ 24th.—We walk on to the Falstaff at Gadshill, hearing much of the goodness of Charles Dickens to his neighbourhood, and some sadly interesting particulars of his death and burial."

"July 1st.—Walk at night to Gadshill, and I give the Falstaff folks the promised Dickens portrait, for which thanks from Miss Trood. 2nd.—Olympic spectacle by Reece, *Undine*; prettily got up. Write notice for *Era*.⁴

¹The adaptation of Molière's play was entitled *The Robust Invalid*, and was attributed to Charles Reade. Florence Terry played Louison; Constance Georgi, better known in opera, Madame Beline; Vining, Argan Phyllis Glover, Angélique; Ashley, Cleantes; G. F. Sinclair, Beroaldi; George Pearce, Diafoirus the Elder; W. Worboys, Diafoirus the Younger; Mrs. Seymour, Toinette; Richmond Kyrle, Purgon and H. Cooper, Fleurant. An anglicised version by Isaac Bickerstaffe, entitled *Dr. Last in His Chariot*, was produced at the Haymarket, August 31st, 1769. Argan, called Ailwou'd, was played by Samuel Foote, and Weston was Dr. Last, the Diafoirus of the French. It ran six nights. Peculiar interest is attached to this play, as it was when Molière was playing Argan, he burst a blood-vessel in the chest, but he continued the performance to the end, when he was borne from the stage in a dying state.

²Lionel Brough in the title rôle; Mrs. John Wood, Phoebe; Kate Bishop, Eliza; Maggie Brennan, Harry Stanley; Sophie Larkin, Mrs. Subtle; William Farren, Colonel Hardy; J. G. Shore, Frank Hardy; A. W. Young, Mr. Witherton; Gaston Murray, Willis.

³The programme consisted of *The Bengal Tiger*,—Mr. and Mrs. Alfred Wigan, Sir Paul Pagoda and Miss Yellowleaf,—the cast of *London Assurance* was as follows: Buckstone, Dolly Spanker; J. L. Toole, Mark Meddle; Nelly Farren, Pert; Hare, Sir Harcourt Courtly; Marie Wilton, Lady Gay Spanker; Carlotta Addison, Grace Harkaway; Addison, Max Harkaway; H. J. Montague, Charles Courtly; S. Bancroft, Dazzle; John Clayton, Cool; Charles Collette, Solomon Isaacs.

⁴The subject had already been dramatized and produced at Covent

4th.—Gaiety at night, *The Courier of Lyons*; first time here.¹ 6th.—Look in at Christie & Manson's sale-rooms, and see Charles Dickens's pictures, etc.; sorry sight.² 15th.—Death of John Cooper, the old actor, announced in paper.³ Send up short memoir for *Era*, and in evening paper find war declared between France and Prussia. 30th.—Creswick's farewell benefit at Gaiety before going to America."⁴

"Aug. 3rd.—C. C. B.'s birthday—forty-nine! How the time runs on! 10th.—The Charles Dickens sale at Gadshill; walk down through heavy showers, and write account of it for *Era*.⁵ 12th.—Walk again over to Gadshill; meet

Garden Theatre, Easter 1821. The cast at the Olympic was—Undine, a naiad, Lizzie Russell (first appearance in London); Sir Huldbrand, Charles Warner; Kühleborn, George Belmore; Michael, David Fisher; Gabrielle, Jessie Earle; Bertholda, Mattie Reinhardt. It was produced under the direction of Mrs. W. H. Liston.

¹ Hermann Vezin in the dual parts of Dubosc and Joseph Lesurques; R. Soutar, Courriol; Nelly Farren, Joliquet; Mrs. H. Leigh, Janette; Miss Fane, Julie.

² The sale realized £8,935. Among the pictures, a portrait by Egg of Dickens in the character of Sir Charles Coldstream in *Used Up*, fetched 170 guineas; Frith's "Dolly Varden," 1,000 guineas; Maclise's portrait of Dickens, 660 guineas; Dickens's stuffed Raven, the "Grip" of Barnaby Rudge fetched 120 guineas; the Pickwick Ladles fetched—the Pickwick Ladle, £69; Jingle, £30; Winkle, £23; Sam Weller, £64; Old Weller, £51; and the Fat Boy, £34.

³ Was seventy-seven years of age when he died, at Tunbridge Wells, on Wednesday, July 14th. Was born at Bath, at which theatre he made his *début* as Inkle in *Inkle and Yarico*. In 1811 came to London and appeared at the Haymarket Theatre as Count Montalban in *The Honeymoon*. Made his first appearance at Drury Lane as Othello, and remained a member of the company for twenty-five years. His last engagement was at the Princess's, under Charles Kean.

⁴ It took place in the afternoon, with the Strand Company in *The Heir at Law*—Benjamin Webster appeared as William Penn Holder with Miss Furtado as Constance Belmour in *One Touch of Nature*. Creswick played Othello to the Iago and Desdemona of Mr. and Mrs. Hermann Vezin—the second act of *Two Roses* with the Vaudeville Company, and the screen scene from *The School for Scandal*.

⁵ The articles did not fetch extraordinary prices, perhaps the largest amounts were realized by a billiard cue which had been used by Dickens—£3; and some ice vases and champagne glasses bought by Frank Toole for his father, and the Cerberus Club glasses, which realized nearly eight guineas apiece.

Frank Toole, Wharton Simpson and his wife and daughter, with whom tea at Falstaff, and back to Higham by fly. Look in at Ward's coming back, and encounter Charles Mathews, who is living here in retirement. 14th.—Write to New Zealand. 15th.—Campbell Clarke this day marries Miss A. Levy. 30th.—Write to Harrison, agreeing to his proposition for *Birmingham Gazette*."

"Sept. 2nd.—The Emperor of France surrenders!!!! All London startled at the news. Writing for *Observer* at this time. 3rd.—Olympic, Tom Taylor's comedy drama; well got up.¹ 7th.—Dine at Carr's with Edward Ledger, who pays per cheque £12 for the hard work of last year's *Era* Almanack. To Princess's, opening with Boucicault's drama, *The Rapparee*, a very thin piece; very well illustrated by Lloyds.² 8th.—Write the Birmingham article, which take to Euston Station before 5. 10th.—See wretched burlesque at Strand, *Idle 'Prentice*, by Farnie.³ 12th.—From Dramatic Authors' Society £14 3s. 20th.—Greenwood calls; tells me he lost £2,000 at Astley's last year by 'cooked' book. Dicey pays three guineas for *Observer* articles (two

¹ *Handsome is that Handsome does*, a drama in four acts, a story of the Lake country. Compton, from the Haymarket, Joshua Gawthwaite; Charles Warner, Hon. Henry Cleveland; Mattie Reinhardt Elsie Fleming; George Belmore, Matthew Fleming; Maria B. Jones, Florence Conway; David Fisher, Lord Claremont; Charlotte Saunders, Aggy Tyson; George Elliott, Abel Fleming.

² Or, *The Treaty of Limerick*. The theatre was under the management of Benjamin Webster. Scene in Ireland, time 1691. Founded, it is believed, on *The Denounced*, one of the tales of the O'Hara family. Pontis Duquesne, W. Rignold; Roderick O'Malley, Hermann Vezin; Grace, Katherine Rodgers; Colonel O'Hara, A. Rayner; Patrice, Margaret Cooper. There was a very cleverly managed effect of an explosion and a fall of stairs caused by it in this. Shiel Barry's first appearance as a sort of Irish Dougal, called The Doctor. This actor also appeared as Paddy Murphy, in *The Happy Man*, on the same night.

³ *A Tyburnian Idyll of High, Low, Jack, and His Little Game*, by H. B. Farnie, a travesty of Jack Sheppard. Jonathan Wild, Eleanor Bufton; Jack Sheppard, Jenny Lee; Mrs. Sheppard, Edward Terry; Winifred Wood, Kate Santley; Edgworth Bess, Miss E. Rose; Poll, Miss Metcalfe; Sir Roland Trenchard, Amy Sheridan; Blueskin, Harry Paulton (his first appearance in London).

weeks). 24th.—Opening of Drury with Halliday's version of *Kenilworth*: a success.¹ War excitement the only topic. 29th.—Sad collapse at Lyceum; Falconer paralyzed, and afterwards find the season ended following night."²

"Oct. 3rd.—Buy a lot of the new halfpenny postage stamps, issued first time on Saturday. 15th.—St. James's opens for season.³ 17th.—At Albion meet first time Mr. Newcombe, Plymouth manager, who does my *Goody Two Shoes* at Christmas. 20th.—Summoned to *Daily Telegraph* to write memoir of Michael Balfe, the composer, who died this day, aged sixty-three.⁴ 22nd.—Adelphi reopens with *Green Bushes*; and reappearance of Madame Céleste after eleven years."

¹ The theatre had been re-decorated under the superintendence of C. J. Phipps. Versions of *Kenilworth* had been given at the Adelphi, Surrey, and Covent Garden in 1821. That of Covent Garden by Tom Dibdin, was revived at Drury Lane in 1824, again in 1833, and 1837, with Warde, Miss Huddart, Mrs. Walter Lacy, and Mrs. Humby in the cast. In the present version Miss Neilson played Amy Robsart; Fanny Addison, Queen Elizabeth; J. B. Howard, Earl of Leicester; Morton Tavares (first appearance, a West Indian), Edmund Tressilian; T. C. King, Richard Varney; Moreland, Wayland Smith; Douglas, the Earl of Sussex; F. Charles, Sir Walter Raleigh. The scenery was by Beverley, and the Revels in which the Vokes family appeared, were arranged by Cormack. On the same evening a new farce, *A Domestic Hercules*, by Martin Becher, which closely resembled the French original of *Turn Him Out*, was played.

² *Innisfallen* was being played at the time.

³ *Fernande*, Sutherland Edwards's adaptation of Victorien Sardou's play of the same name, produced at the Gymnase, March 8th, 1870. Fanny Brough in the title rôle, her first appearance in London. W. Farren, M. Pomerai; Lin Rayne, André Marquis des Arcis; Mrs. John Wood, Georgette; Gaston Murray, Bracassin; Lionel Brough, Commander Jarbi; Mrs. Hermann Vezin, Clotilde; Dan Leeson, Roqueville; Sophie Larkin, Madame Seneschal.

⁴ Born May 15th, 1808. At nine years of age he set to music a song by T. H. Bayley, called "The Lover's Mistake," sung by Madame Vestris. Made his first appearance as a baritone singer at the Italian Opera, Paris, under the name of Balfi, with Sontag and Malibran. He composed twenty-six operas. Will be best remembered by his *Bohemian Girl*. His second daughter, Victoria Balfe, made a great success as an operatic singer. She was first married to Sir John Crampton, from whom she obtained a divorce, and afterwards to the Duc de Frias, a grandee, of Spain.

"Nov. 1st.—To Standard; see *Vicar of Wakefield*.¹ 19th. To Haymarket; Gilbert's comedy in three acts, *Palace of Truth*, which is very good, but I fear will not draw.² 26th.—To Prince of Wales's, *Ours* revived; to Princess's.³ 29th.—Go to see Ernest Comus and Alexander Hermann at St. James's Hall, two new conjurors; latter very good."

"Dec. 10th.—Finish pantomime of *The Dragon*. 11th.—My birthday Jubilee! fifty to-day! 17th.—Go to Adelphi; see *Abbé Vaudreuil*, *Betsy Baker* (Mrs. Keeley), *Box and Cox* (Buckstone) for Madame Céleste's farewell at Adelphi. 26th.—Most exciting day; go to office early; J. M. L. doesn't like music-hall article. Clement Scott to assist at Drury. Back from St. John's Wood in cab. Out and about all day; write a mass of notices for *Daily Telegraph*, and finish 3 a.m., when Scott and I go to Arundel for supper. Grateful for all. Bed at 5 a.m. 27th.—J. M. L. pleased with notices. 29th.—Walter's birthday; twenty-one to-day, and God bless him! 30th.—At night get cheque for Drury, £50. 31st.—Walk to Northfleet, and give all a New Year's greeting; then sit up at home to welcome the New Year, and chat with Walter and Fred for a couple of hours after. So *exit* 1870."

¹ This was an adaptation by J. T. Douglass, S. Emery, Dr. Primrose; Emily Pitt, Olivia; Mrs. Leigh Murray, Mrs. Primrose; Miss L. Roberts, Sophia; Amy Steinberg, Amelia Skeggs; Miss Morelli, Lady Blarney; Ida Hertz, Barbara Flamborough; G. Hamilton, Squire Thornhill; MacIntyre, Jenkinson; Tyars, Burchell.

² King Phanor, Buckstone; Queen Altemire, Mrs. Chippendale; Princess Zeolide, Madge Robertson; Prince Philamir, Mr. Kendal; Chrysal, Everill; Zoram, Clark; Azema, Fanny Gwynne; Aristæus, Rogers; Mirza, Caroline Hill. On this night, too, *Lodgings for Single Gentlemen*, *Uncle's Will*, and *My Husband's Ghost* were played!

³ *The Pretty Girls of Stilberg*, in which Webster resumed his original part of Ernest as played at the Haymarket, April 1842; Rose Leclercq, Margot; John Clayton and Herbert Crellin, Alfred and Jules. *Peep o' Day*—Shiel Barry, Barney O'Toole; Mrs. R. Power (first appearance), Widow Kavanagh. Concluded with *He's a Lunatic*, Clayton in his original part of Mr. March Hare.

⁴ Madame Céleste resumed her original character. Mrs. Keeley for this occasion returned to the stage to resume her original part of Betsy Baker. Madame Céleste appeared as Miami in the second act of *The Green Bushes*. The programme concluded with *The Milliner's Holiday*.

"Thus closes a year of very hard work and much domestic discomfort; but for all the health and prosperity I have enjoyed through it, God be thanked.

" <i>Daily Telegraph</i>	£200	0	0
<i>Birmingham Gazette</i>	16	0	0
Dramatic Authors' Society	14	3	0
Drury Lane on account	50	0	0
Almanack for last year	12	0	0
<i>Observer</i> articles	3	0	0
Songs, etc.	4	4	0
	£299	7	0
<i>Era</i> copy	72	0	0
Total	£371	7	0

"Always six in family to keep.

"Mother found in wine and spirits and all extras for illness.

"Rosherville home and lodgings.

"Chambers to keep up.

"Various charities to subscribe to."

1871.

"*Jan. 7th.*—Go to Gaiety; see *Aladdin the Second*; Toole very funny.¹ *9th.*—At Globe see comedietta, *The Rights of Women*.² Then to Adelphi.³ *12th.*—Revival of *Ticket-of-Leave Man* at the Holborn. Intelligence of Paul

¹ Aladdin, Nelly Farren; Princess Veloutine, Constance Loseby; Ko-Kli-Ko, J. L. Toole; the Tycoon, Ozokerit the Light-headed, J. D. Stoye; Queen of the Submarines, Miss L. Wilson; the Remembrancer, Charles Lyall. On the same evening was played *The Christmas Story*, but which is really "The Cricket on the Hearth." Nelly Farren was specially good as Tilly Slowboy, and Toole as Caleb Plummer. Carlotta Addison, Dot; Stoye, Tackleton.

² By Miss Schiff. Ada Cavendish played Celia Steadfast.

³ *Smoke*, an adaptation from the French by Benjamin Webster, junr., which was revived nineteen years later at the Opéra Comique. H. B. Farnie's burlesque, *The Mistletoe Bough*, had been running at the same time as the Christmas piece.

Bedford's death, which write for *Daily Telegraph*. 13th.—Write memoir of Paul Bedford for *Era*.¹ 17th.—Corbyn calls with Farini about his girl 'Lulu,' the fair Circassian, for whom he wants £100 per week. I decline drama. Letter from Lewis Wingfield from Paris, which I send to *Daily Telegraph*: this is the first of his in paper. W. C. Levey pays £2 for pantomime songs. 21st.—At 3 a.m. my brother William closes his unfortunate career; the funeral is to take place next Tuesday; wait an hour at Charing Cross to meet his sons, but miss them, and have in the midst of my troubles to go to Queen's and Princess's. 23rd.—Sad day; Fred returns after his weary day in town, and we arrange the funeral for Wednesday; the indefatigable Mrs. Beard seems to have made some very good arrangements; I am getting perfectly dazed with the sudden and heavy responsibility falling upon me. 25th.—Walter, Fred, and William arrive early; then by Clapham Junction to Wandsworth; meet the undertaker of Denmark Street, Soho; the body of my poor unfortunate brother quietly and respectably interred in the Battersea Park Cemetery, Mr. Lucas chaplain; the romance of the poor lady follower; back to the opening of the Court Theatre! *Randall's Thumb*, by W. S. Gilbert.²

¹ Was born at Bath about 1792. Gained a little experience there, and then went to Dublin, where he played small parts with great success. First appearance at Drury Lane, November 2nd, 1824, as Hawthorn in *Love in a Village*. His first wife, Mrs. Bedford, late Miss Greene, played Rosetta. She died April 1833, aged only thirty-two. In 1833 he went to Covent Garden, and in 1838 to the Adelphi. Made his reputation there as Blueskin in *Jack Sheppard*, October 1839. He had an excellent voice, which stood him in good stead at the Princess's, but his successes are principally connected with the Adelphi, for his Jack Gong in *The Green Bushes* and his Kinchin in *The Flowers of the Forest*. He appeared for a short time at Weston's Music Hall and at the Hall-by-the-Sea, Margate, and had a complimentary benefit given him in 1868, of which a description has been given, at Drury Lane. He was buried in Norwood Cemetery.

² Hitherto known as the Chelsea and the Belgrave Theatre. It was now opened by Miss Litton, having been renovated from designs by Walter Emden. The act-drop, painted by Frederick Fenton, represented Nell Gwynne in Cheyne Walk, Chelsea. *Turn Him Out*, with W. J. Hill as Nicodemus Nobbs, and in which Miss Foley made her first appearance. Mrs. Hermann Vezin delivered an address written

26th.—To Bellew's readings at Hanover Square: very good. 27th.—Arrange for dinner for ten at Cheshire Cheese at 4 p.m. sharp, private room; Walter, William, Fred, Stone, Green, Howe, Sterry present; Clement Scott and Moore unable to attend: everything a success. Get Lewis Wingfield's letter from Paris, and take it to office of *Daily Telegraph*. 28th.—To St. James's, to see *Jenny Lind at Last*; Mrs. John Wood's reappearance.¹ The capitulation of Paris announced. 30th.—Attend Gallery of Illustration; Gilbert's *Sensation Novel*: very good, and well acted. 31st.—Farini, the gymnastic professor, calls and gives thrilling account of his crossing Niagara some seven years ago on stilts; he was educated as a physician at Toronto. Letter from New Zealand, C. C. B. having heard an account of my having quitted earth."

"Feb. 3rd.—T. W. Robertson died this night.² 6th.—To Amphitheatre; see Lulu, who was formerly known as El Nino Farini: she performed first time in public in England the

by John Oxenford. The three-act comedy was founded by Gilbert on his story which appeared in "Tom Hood's Comic Annual" for 1869. Mr. and Mrs. Flamboys, Mr. Astley and Miss Bufton; Mr. and Mrs. Scantlebury, Frank Matthews and Mrs. Stephens; Dr. Trotway, H. Mellon; Edith Temple, Kate Bishop; Joe Bangle, E. Righton; Miss Spinn, Maggie Brennan; Randall, Belford; Buckthorpe, Hermann Vezin. A comedietta by Frank Marshall called *Q.E.D.*, was also played for the first time. Bridget O'Shaughnessy, Maggie Brennan; Dr. Quintus Epicurus Donne, Edward Righton; Mademoiselle Celestine, Kate Bishop; Major Spangle, Mr. Belford. "Mr. Edward Righton, a Liverpool actor of renown, must be congratulated on his personation of the fussy little cock-sparrow of a Doctor." A new departure was made in programmes at this date.

¹ An operatic bagatelle by Angus B. Reach. Miss Leatherlungs, Mrs. John Wood; Granby Gag, Lionel Brough; Baron Swigittoff, H. Cox; Mr. Leatherlungs, Grainger.

² Thomas William Robertson, born June 9th, 1829, at Newark-upon-Trent, Notts. Of theatrical parentage he followed the stage till 1860. *A Night's Adventure*, a drama of his, was produced at the Olympic in 1851, *The Cantab* at the Strand in 1861, *David Garrick* at the Haymarket in 1864; but he made his name at the Prince of Wales's, under Marie Wilton's management. It was there in 1865 that he produced *Society*, followed by *Ours* in 1866, and *Caste* in 1867. In the same year his *Shadow Tree Shaft* was done at the Princess's, and

feat of bounding upward twenty-five feet—a really surprising trick. 7th.—Saddened by finding I have to ‘do’ Robertson’s funeral on Thursday. 9th.—Off early to Abney Park Cemetery, *via* Broad Street Railway Station; burial of my poor friend T. W. Robertson, aged forty-two: a sad event, bewailed by nearly a thousand mourners. 10th.—Find letter from Lewis Wingfield, and down with it to *Daily Telegraph*. 17th.—By boat to Ss. *Minia*, now lying off town pier; take more presents to Fred and William; then walk to Gads-hill, and chop at Falstaff; new landlord (John Brown), late waiter at Cheshire Cheese. 18th.—Fred and William run ashore for an hour and see me off to town; they are to leave in morning at daybreak. Meet D. M. Aird in train. Go to Surrey: new drama called *Ruth*; or, *A Poor Girl’s Life in London*, by C. H. Ross and Philip Richards. Then to Arundel, meeting Lewis Wingfield, returned from Paris, and render account of my stewardship. 21st.—Write and post Birmingham letter; then to sup with Talbot Smith, meeting Hermann the conjuror. 22nd.—Conquest’s dinner, and have promised to take the chair; Jonas Levy and H. Nairn support ‘the chair;’ not at all well, but manage to get through the business. 25th.—To Olympic; R. Reece’s funny drama, *Perfect Love*; or, *Oberon’s Triumph*: very fair.”¹

“*March 2nd.*—Balance from Drury Lane £50. *3rd.*—Fish dinner at Billingsgate: Sterry, Stone, Dr. Jones,

A Rapid Thaw at the St. James’s, *A Dream in Venice* for the German Reed entertainment, and *For Love* for the Holborn Theatre. Besides these he produced *School*, *Progress*, *Dreams*, *M.P.*, etc. His last production, *War*, at the St. James’s, January 16th, 1871, only ran three weeks, and was played for the last time on the evening of his death. Besides being a dramatist he was a journalist, comic writer, and essayist.

¹ Other versions of Wieland’s poem had been given at Drury Lane, May 1816, as *Oberon’s Oath*; or, *The Paladin and the Princess*, and at Covent Garden under the title of *Oberon*; or, *The Charmed Horn*, in March 1826; besides that, Planché had used it for the theme of Weber’s famous opera. Reece’s version was in blank verse. Oberon, Mrs. W. H. Liston; Titania, Mrs. Joseph Irving; Puck, Miss Eliza Johnstone; Sir Huon, Charles Warner; Reiza, Mattie Reinhardt. The music was by the author, Thorpe Pede, and George Barnard.

McConnell, Howard, Hon. Lewis Wingfield, Wybert Reeve. 4th.—*Matinée* at Gaiety; see *Betsy Baker* (Mrs. Keeley), and delighted with her performance. St. James's at night; new comedy by Albery, *Two Thorns*, brought out at Liverpool:¹ very well written. 9th.—Walk to keep tryst with Howard, the American, Dowtz, clever young writer, author of 'Alice,' 'Connubial Bliss,' etc., and Nairn; we meet at the Cheshire Cheese at 5, stay till 7. Then to Standard: *Germans and French*, or, *Incidents in the War of 1870-1*, by John Douglass, jun.: very well done. Meet John Douglass and his two clever sons; George Perron, and go behind the scenes and see the wonderful scene dock; and finish at St. John's Gate. 18th.—The London *Figaro* ceases to exist this day as a daily paper, having attained its two hundred and sixty-third number; I shall miss it much. 21st.—Think over subject of *The Man in the Moon*; write the song, and at 11 p.m. go behind scenes of Drury to give it to Levey, but miss him, and then get fixed in box at the Albion with Albery, Henry Irving, Toole, and a lot of people, and find it, to my astonishment, past 3 when we leave. 23rd.—To Vaudeville; Henry Irving's benefit:² he recites *Dream of Eugene Aram*."

"April 6th.—Write a letter to *Notes and Queries* about 'Town' and Renton Nicholson. 7th.—Good Friday—Edward Ledger's birthday—thirty-one; dine at Divan with F. Ledger, George Ledger, Charles Dillon, and E. E. Ledger. 10th.—Adelphi; *Notre Dame*; or, *The Gipsy Girl of Paris*, by

¹ At the Prince of Wales's Theatre, Liverpool, under the title of *Coquettes*. Mr. and Mrs. Arthur Minton, William Farren and Mrs. Hermann Vezin; Lilian Minton, Lilian Adair; Mr. Jones, Lin Rayne; Adolphus Norman Bowles, Henry Marston; Curling, A. W. Young; Sir Kidd Parkhouse, Lionel Brough; Lord Leyton de Lay, Gaston Murray; Fanny Parkhouse, Fanny Brough; Frank Parkhouse, F. Mervin. It was supposed to have been written previous to *Two Roses*, to which it was not by any means equal in merit.

² David James appeared as Trotters in *Chiselling*, followed by *Two Roses*, which had then had a run of 250 nights. Henry Irving's recitation created a perfect furore, and he was recalled three times. For the occasion James Albery delivered an original sketch, entitled *Our Secretary's Reply*, and the evening concluded with *Boots at the Swan*, in which J. L. Toole appeared as Jacob Earwig and Henry Irving as Frank Friskley.

Andrew Halliday ; Fernandez and Miss Furtado very good ;¹ write after midnight, with a terrible cold, column notice, but at 2 a.m. find there is no room for it. Back with Clement Scott from office ; he has written the Queen's *Joan of Arc*, by Tom Taylor,² and we sup at Arundel together. 11th.—To Princess's ; *Faust and Marguerite*,³ and my own *Man in the Moon*, which is very slight, and goes off moderately.⁴ 15th.—To Court Theatre, and see W. S. Gilbert's fairy sketch, *Creatures of Impulse*, which proves exceedingly good.⁵ 16th.—Clement Scott calls through the showers, and off by 4 o'clock train to Gravesend ; drive to Gadshill, where we dine, and he sleeps at Leather Bottle ; ramble round by Southfleet. 17th.—Back to town, the trip having done us both good." 24th.—Alhambra reopens as a theatre ;⁶ meeting in private box J. M. Levy, Edward Levy and wife, Montagu Williams : ballets good, but the entertainment not otherwise remarkable. Go to Arundel and wait for Clement Scott, who with

¹ Miss Furtado, Esmeralda ; Mrs. Alfred Mellon, Gudule ; T. C. King, Quasimodo ; James Fernandez, Claude Frolo ; A. C. Lilly, Captain Phosbus ; C. H. Stephenson, Clopin.

² Mrs. Rousby in the title rôle. Isabelle and Jacques d'Arc, Georgina Pauncefort and W. D. Gresham ; Etienne de Vignolles, Rousby ; Robert de Baudricourt, W. Howard ; Father Isambard, George Rignold ; Pierre, A. Lindsey ; Charles VII., C. Harcourt ; Count de la Trémouille, W. Ryder (son of John Ryder) ; Raoul de Gaucourt, Ryder.

³ Phelps again as Mephistopheles ; Rose Leclercq, Marguerite ; Violet Cameron played the part of Carl, the child brother of Madeleine, and so well that her future success was prophesied.

⁴ This "Freak of Fancy," founded on "Daniel O'Rourke," one of Crofton Croker's fairy legends of the South of Ireland, was the medium for introducing a very beautiful panorama by William Telbin, illustrating Irish scenery.

⁵ A dramatized version of his contribution to the *Graphic*, entitled, "A Story about a Strange Old Lady." Maggie Brennan, Lucy Franklein : Kate Bishop, L. Harris, Edward Righton, and W. H. Terrott were the principals in the cast. The music was by Randegger.

⁶ A farce called *Oh ! My Head*, by F. Allen. Odell played Augustus Poffles. The comic opera, *The Crimson Scarf*, written by H. B. Farnie, music by Legoux, in which appeared Signor Bordogni, Rowland Lascelles, Miss St. Ange, Odell, and Minnie Sidney ; and the ballets were *The Beauties of the Harem* and *Puella*, or, *The Fairy and the Evil Genie*. Milano was the ballet-master and Rivière conductor.

wife and child are at Gadshill for a week. 29th.—Byron's piece at Haymarket not done,¹ in consequence of Sothern's indisposition. Cremorne opens. Manager, John Baum."

"May 1st.—To Olympic, and see new drama by Byron, *Daisy Farm*;² was much pleased. Hear from New Zealand date March 1st. 6th.—Go to St. James's, and see burlesque of *Poll and My Partner Joe*, by Burnand: well got up, and scenery very good.³ 9th.—At 6 p.m. meet Oxenford, Dunphie, Knight, E. Levy, Hinton, Hingston, etc., at Webster and Chatterton's dinner at Clare's Hotel, Covent Garden; no speeches, a very well managed dinner, with excellent wine; but somehow I don't enjoy it: all too noisy, and generally unsympathetic. 10th.—At Haymarket, and see Amy Roselle appear as Lady Teazle in *School for Scandal*. 24th.—Derby Day, Zephyr colt (Favonius) winner; go as usual down by train from Waterloo; meet the 'knights' Toole, etc., on Downs; back with Baker of Gravesend and Walter Joyce. A fatiguing day; but hope I have gained in health in exchange for pecuniary losses. 27th.—Go to Princess's Theatre;

¹ This was *An English Gentleman*; or, *The Squire's Last Shilling*. Was done November 8th, 1870, at the New Theatre Royal, Bristol, under the title of *An English Gentlemen*; or, *The Empty Pocket*, the author appearing as Charles Chuckles, the character which Sothern filled on May 13th. when the piece was produced. Lady Logwood, Mrs. Chippendale; Malvina, Caroline Hill; Mary Greville, Amy Roselle; Roderick Gresham, Edward Arnott; Brandon, Howe; Jabez Grindrod, Chippendale; Rachel, Fanny Gwynne.

² The author played Mr. Craven; G. Belmore, Andrew Armstrong; Miss Hughes, Bridget; Charles Warner, Charles Burridge; Marie O'Berne, Kate; Blakeley, Simeon Cole; J. Carter, Richard White; Mrs. W. H. Liston, Cribbage; E. W. Garden, George. On the same evening Bayle Bernard's *The Dumb Belle*—originally produced at the Old Olympic, in December 1831, with Madame Vestris in the title rôle—was revived.

³ This was based on the drama of that name by J. T. Haines, produced at the Surrey, September 1835. Mrs. John Wood, Mary Maybud; Caroline Parkes, Joe Tiller; Emma Chambers, Harry Halyard; Lionel Brough, Black Brandon; Lillian Adair, Abigail. The same night was revived *Secret Service*, originally produced at Drury Lane, April 29th, 1834. An adaptation by Planché of the French *Michel Perrin*. William Farren acted his father's old part of Michel Perrin; Fanny Brough, Thérèse.

morning performance of *Shadows*, by Sir Charles Young : very good, with Coghlan and Mrs. Vezin¹; then to Vaudeville : bad piece by Albery called *Tweedie's Rights*²—David James very good in the title rôle."

"June 3rd.—Go to Royalty : Henrietta Hodson as Adrienne Lecouvreur.³ 5th.—Hear that my poor friend Alfred Miller died this day, aged fifty-one ; another link snapped in the old chain. 8th.—Mother's birthday, eighty-seven ; and after chop with Horace Green, who loads me with a flask of sherry for the dear old soul, go to Notting Hill and spend the evening with her. Only ourselves ; but I try to make it as festive as I can, and sing her a comic song. 9th.—Dine at St. James's Hall with Scott, Knight, Wingfield and Moy Thomas *in re The Pantoscope of Paris*, which see afterwards at Egyptian Hall—very good.⁴ 12th.—To Royalty, opening under W. H. C. Nation, manager ; see a cheery two-act comedy by Westland Marston—very well played. Other entertainments were given.⁵ 24th.—Meet Clement Scott at Tilbury, on Ramsgate boat, *The Prince of Wales* ; on to

¹ The scene was laid during the Restoration. The plot was peculiar. The prologue illustrated a tragic event consequent on the amour of a Royalist, the other four acts taking place in the reign of Queen Victoria amongst the descendants of those who appeared in the prologue. The author made his *dénouement* very sad, and his central idea resembled that in *The Ancestress* by a German playwright named Werner.

² Thomas Thorne, Tim Whiffier ; Miss T. Lavis, Mrs. Potts ; David James, John Tweedie ; Wyke Moore, Richard ; Miss A. Newton, Millie ; E. Dyas, Doctor Pritchard.

³ This was in *The Reigning Favourite*. Isabel Clifton, Princess de Bouillon ; Flockton, Michonnet ; C. H. Fenton, Maurice de Saxe ; Alfred Bishop, Abbé Chauzeril.

⁴ Represented scenes in the Franco-Prussian war. Was painted in Paris under the direction of E. H. May. American artists, assisted by Armand Dumaesq, Henri Duprez, Worms, Darjon, and Lambert, who were most of them present at the scenes represented. Portraits of Dr. Goodwin, Hon. Lewis Wingfield, Mr. Bowles, etc., were introduced in the battle-field of Champigny as present with the American Ambulance. Wilmot Harrison delivered a descriptive lecture, which was cleverly written.

⁵ The programme consisted of a new farce, anonymous, *A Gay City* ; or, *A Scene at the Siege*—it was a comparative failure ;—the comedy

Ramsgate; arrive at 5 p.m., walk on to Pegwell Bay, then walk to Sandwich over the sandhills to Deal, and stop at Royal Hotel—good house, nice beds, etc.; very tired after our long walk of thirteen miles. Next day on to Dover, through Walmer, Kingsdown, and past South Foreland lighthouse. 25th.—Walk with Scott over the hills and cliff to Dover, going by perilous path to castle; stop at Castle Hotel, where we dine and sleep; Scott goes back to town by train. 26th.—I walk back by footpath from Dover to Deal through St. Margaret's, and drop again on to the beach by Kingsdown; stroll about Deal till quite tired; weather at night very cold, and, having no company, very cheerless; sleep at Royal Hotel again, and find I have rather overwalked myself, bringing on my old illness. 27th.—Up at 7; lovely morning, breakfast, and off by train to Margate; catch the Margate boat; find D. M. Aird on board, and reach Tilbury by 2.30. 29th.—To Princess's, and see Falconer's Irish drama, *Eileen Oge*—only middling.”¹

“*July 10th.*—Look in at Olympic, and see a clever little boy named Master John Manby play Tom Tug in *The Waterman*—but a melancholy sight notwithstanding.”² 15th.—Arundel barge trip; twenty-six go. Meet Joseph Knight at Tilbury; pleasant trip to Herne Bay, where Green and I

was entitled *Lamed for Life*, and was very good: Mrs. Wilson, Miss Kemp; Fred Random, George Vincent; Dr. John Cleveland, H. Forrester; Grace Elliott, Ada Cavendish; Markham, W. Brunton; Jerry Parker, Wood; Peggy Grassam, Miss Herbert;—a musical extravaganza by H. T. Arden, entitled *Nell Gwynne*; or, *The King and the Actress*. The songs were by W. H. C. Nation. Nell Gwynne, Emmeline Cole; Lucy, Miss Montgomery; Charles II., Rose Coghlan; Albert, Fanny Leng; Colonel Blood, George Vincent; Titus Oates, Wood; Duchess of Cleveland, Arthur Williams.

¹ The theatre opened under Webster and Chatterton's management, with a new farce by F. Herbert, *A Criminal Couple*. *Eileen Oge*; or, *Dark's the Hour Before the Dawn*, was played by Mr. Moreland as Mr. Moriarty; Rose Leclercq as Eileen; J. G. Shore, Patrick O'Lonnell; C. Seyton, John Thomas; George Jordan, Henry Loftus; Miss Hudspeth, Bridget Maguire; Clifford, Mr. Maclean; Edmund Falconer, Bryan O'Farrell.

² He was said to be an Australian. He also played Arthur to his father's Hubert in *King John*.



get bedded out from the ship. Amusing scenes at the Brunswick with an impracticable landlord, where Nairn at night accidentally breaks looking-glass. Next day by sailing boat to Margate, and on to Deal. 16th.—Sail to Margate; dine at Crown and Anchor; and Sterry, Green, Price, and self stop at Royal Hotel, Deal. 17th.—Walk on to St. Margaret's Bay—curious effects of sea mist—and see the *Leopold*, Ostend packet, run ashore under the South Foreland, and wonderful walk over the boulders with Price; back to dinner at Deal, and meet Cullington, a solicitor, who is staying there with his family; he sups with us, and we again get beds at the Royal. 18th.—By rail to Sandwich; wander about with Green and Sterry; walk on to Ramsgate; then train to Margate; visit Hall by the Sea; there meet E. Murray, Green, and Sterry; they start for town by rail; I stay at Crown and Anchor, now Franklin's—very good house, and see old lady, Mrs. Cockton, and chat with Tom Talfourd; up to town by *Hilda* from Margate. 21st.—Take cab to J. S. Clarke's lodge at Fulham; meet Mrs. Clarke and children; very hospitably entertained, and chat about adaptation of *Wild Oats*; he kindly drives me back. 22nd.—Meet Clement Scott, who is going to Ireland for *Daily Telegraph*. Olympic at night; Byron's *Giselle*; or, *The Sirens of the Lotus Lake*, extravaganza: Miss E. Farren the life and soul of it; not over till midnight.¹ 28th.—Find Walter has settled to go as tutor to Mrs. Bowker, Bishop's Stortford. 31st.—Go to Gaiety: Walter Montgomery appearing as Hamlet—not bad at all.”²

“Aug. 3rd.—Double anniversary of C. C. B. and daughter this day. Dramatic Authors' Society £23 14s. £2 from Murray for programme at Covent Garden. 12th.—Stone calls and astonishes me with news of an Arundel dinner at Rosherville; find Green, Worth, Wicks, Howard, Painter, Blythe, and Sketchley (Rose), proclaimed a success, and see

¹ Nelly Farren made a great hit as *Giselle*, and had a tremendous reception. Rose Behrend, Albert; E. W. Garden, Duke of Silesia; Miss Hughes, Mary.

² Claudius, W. M. M'Intyre; Horatio, P. Day; Polonius, John Maclean; Laertes, H. Haynes; Ghost, H. Rignold; First Gravedigger, J. G. Taylor; Ophelia, Jane Rignold; Queen, Fanny Addison.

them off by train. 22nd.—Write to a youth aged fourteen, Charles Edward Henry, of Kensington, about a MS. opening of a pantomime that he has forwarded to me. 26th.—Read all through J. S. Clarke's alterations of *Wild Oats* renamed *The Actor*; then to Opéra Comique, opening night: see *Doctor in Spite of Himself*—a dull, and I should think unprofitable, performance.¹ Write articles for *Observer*: Scott in Connemara.² 29th.—Record deaths of St. Albyn³ and Miss Raynham."⁴

"Sept. 2nd.—Horried by hearing that Walter Montgomery shot himself last night. Inquest held, and verdict "unsound mind." Buried afterwards at Brompton Cemetery.⁵ 9th.—Opening of Queen's: *Hinko*; or, *The Headman's Bond*,

¹ This was an operetta, the music by D'Oyly Carte. The comedy was founded on Molière's *Le Médecin Malgré Lui*; the adaptation was by a Mrs. Palmer. The characters were played by E. Atkins, Dewar, Lin Rayne, Patty Oliver, Lizzie Russell, and Mrs. Poynter. A *ballet divertissement*, arranged by M. Dewinne and called *La Phrygienne*, made up the programme.

² [The articles written on this occasion were called "On a Car through Connemara," and were republished in a volume called "Round about the Islands.—C. S.]

³ He was a well-known vocalist, and was a favourite member of the Pyne & Harrison Company at Covent Garden. Last appeared at the Globe, in May, as the Brigand Chief, *Falsaccappa*. He died August 27th.

⁴ Miss Raynham died on August 23rd, at Homburgh. Was only twenty-seven years of age. Made her first appearance at the Olympic, October 24th, 1862, as Herbert Carol in *The Wandering Minstrel*, and increased her reputation in the May following as Sam Willoughby in *The Ticket of Leave Man*. Was an excellent vocalist and a clever actress in burlesques at the Strand, etc.

⁵ His real name was Richard Tomlinson. He was born at Gawennis, Long Island, U.S.A., August 25th, 1827. Began life at Welch, Margetson, & Co.'s., in the City. He was fond of theatricals, and acted with the Western Dramatic Society, and obtained his first engagement from Mr. Chute. Made a name at Bath and Bristol and in the provinces generally. He then appeared in London at the Princess's, and played Othello; and afterwards Romeo to the Juliet of Stella Colas. Was also a member of the Haymarket and Drury Lane companies. Made a successful Australian and American tour. He had experienced severe losses at the Gaiety Theatre, which appear to have preyed upon his mind. He was married on August 30th, at St. George's, Hanover

by W. G. Wills; Hermann Vezin in it: a very good drama, and very well acted.¹ 11th.—To Lyceum; first night of Bateman's management. Isabelle Bateman makes her *début* in *Fanchette*; piece old and slight, but I think the lady promises well.² 15th.—I write, for amusement, article 'I colour Pipes for Painter.' 23rd.—Drury opens with *Rebecca* ('Ivanhoe').³ I go to Gaiety; see *Cinderella the Younger*, by Thompson E. Jones: pretty good, but very long.⁴ R. Mansell opens the Holborn with *Edmund Kean*.⁵

"Oct. 5th.—Sothorn's farewell at Haymarket as Dundreary. Go behind the scenes and get a column done about the

Square, to Miss Laleah Burpre Bigelow. On Friday, September 2nd, late at night, he shot himself through the brain. He was excellent as Louis XI and as Sir Giles Overreach. His wife had appeared as Pauline in *The Lady of Lyons*.

¹ The play was evidently taken from a German one by Charlotte Pfeiffer, who founded it on a German novel by Ludwig Storch. The action of the play takes place in Nürnberg about 1380. Marquart, W. D. Gresham; Brata, Miss Bentham; Dame Margaret, Mrs. Billington; Henrico, Hermann Vezin; Markitta, Mrs. Hermann Vezin; Countess Blanka, Miss M. Rhodes; Benko, Keet Webb. It was preceded by John Poole's *The Scapegoat*, taken from the French *Le Précepteur dans l'Embaras*, which was played for the first time at Covent Garden, 1825.

² This was entitled *Fanchette, the Will o' the Wisp*, another version of *The Grasshopper*, played at the Olympic, August 14th, 1867, and both pieces were founded on George Sand's *La Petite Fadette*. Isabel Bateman appeared in the title rôle. Mother Fadet, Georgina Pauncefort; Father Barbeau, Addison; Landry, Henry Irving; Sylvinet, George Belmore; Cailland, Collett.

³ This was the version by Andrew Halliday. Isaac the Jew, Phelps; Gurth, M'Intyre; King Richard, Rosenthal; Cedric, Mr. Dolman; Ivanhoe, J. B. Howard; Brian de Bois Guilbert, Mr. Dewhurst; Friar Tuck, Ersser Jones; Ulric, Fanny Addison; Lady Rowena, Mattie Reinhardt; and Rebecca, Miss Neilson.

⁴ Alfred Thompson, as he was better known, was the librettist; Emile Jonas composed the music. Javotte, Julia Mathews; Belezza, Constance Loseby; Pamela, Annie Tremaine; the Grand Duke, Mdle. Clary; Dodgerowski, J. D. Stoyale; Prigowitz, J. G. Taylor; Peter, Furneaux Cook; Grand Chamberlain and Prefect of Police, J. Maclean.

⁵ A translation of Alexander Dumas' play. The Ambassador, Mr. Shepherd; Prince of Hesselstadt, Gaston Murray; Alice Elton, Patti Josephs; Lord Warringdale, F. Roland; Sterling, Odell; Kean, Mr. Swinbourne; Juliet, Miss Beaupré.

event.¹ 7th.—Globe Theatre opens under Montagu's management; Byron's comedy, *Partners for Life*: piece goes off well.² 9th.—To Haymarket; see *As you Like It*, with Miss Robertson as Rosalind.³ Olympic produces *Woman in White*.⁴ 11th.—Gaiety, new comedy, *The Matchmaker*, by C. S. Cheltnam.⁵ 20th.—Mother's wedding day; write to her. All day on *Era* almanack work, and deliver 'Playgoer's Portfolio,' with history of Strand and Sadlers Wells Theatres, to Edward Ledger. 23rd.—See Albery's version of "Pickwick Papers:"⁶ very bad indeed; and I think Bateman must soon give up.

¹ Sothorn handed the receipts and donations, amounting to £204 12s. 6d. to the Royal General Theatrical Fund. He sailed for America on October 7th.

² Mr. Mervyn, David Fisher; Muggles, Compton; Fanny Smith, Carlotta Addison; Emily Mervyn, Fanny Josephs; Ernest, C. Neville; Tom Gilroy, H. J. Montague; Priscilla, Miss Larkin; Sir Archibald Drelincourt, E. W. Garden; Major Billeter, Flockton. On the same evening was played *My Wife's Out*, by G. H. Rodwell, in which Nelly and Maria Harris appeared, and concluded with Haynes Bayley's burletta *The Swiss Cottage*, with Fanny Josephs as Lisette.

³ First time Madge Robertson had played it in London. Kendal, Orlando; Howe, Jaques; Rogers, the Duke; Weathersby as Amiens sang the incidental songs; Harry Payne, Charles; Everill, Touchstone; Caroline Hill, Celia; Mrs. E. Fitzwilliam, Audrey.

⁴ This was Wilkie Collins's dramatization of his own novel. Ada Dias doubled the parts of Anne Catherick and Laura Fairlie; Billington, Sir Percival Glyde; Marie Henderson, Mrs. Catherick; Wybert Reeve, Walter Hartwright; F. Robson, Professor Pesca; Marian Halcombe, Mrs. Charles Viner (late Miss Cleveland); Count Fosco, Vining. The farce of *The Boot on the Right Leg* was also played.

⁵ This was an adaptation from the French. Ada Cavendish, Mrs. Featherstone; J. D. Stoyale, Nicholas; Annie Tremaine, Katherine; W. Rignold, Gerald Markham; G. Fox, Mr. Spawley; Mrs. H. Leigh, Mrs. Spawley; J. G. Taylor, Dr. Oilus; Miss K. Love, Gwendoline Spawley; R. Soutar, Mr. Featherstone; Florence Farren, Lucy; Maclean, Mr. Frisby.

⁶ A version of Charles Dickens's "Pickwick Papers" was first produced at the Adelphi in April 1837, and called *The Peregrinations of Pickwick*. In July Sam Weller; or, *The Pickwickians*, was being played at the Strand and the Lyceum. Alfred Jingle, Henry Irving; Pickwick, Addison; Sam Weller, George Belmore; Job Trotter, Odell; the Fat Boy, J. Roysten; Snodgrass, Herbert Crellin; Tupman, Edward Dias; Winkle, W. L. Branscombe; Old Wardle, Collet; Old Weller, Frank Hall; Rachel Wardle, Kate Manor; Emily Nupkins, Marion Hill; Arabella, Minnie Sidney.

Look in at Gaiety; see *La Belle Hélène*, by C. L. Kenney : indecorous!¹ 28th.—To Queen's, revival of *Tempest*;² go on to Court, opening with W. S. Gilbert's new comedy of *On Guard*."³

"Nov. 2nd.—I buy a terrier named 'Tiny' for 10s. from Dr. Gould's coachman. 24th.—See W. C. Levey, and write him song, 'The Magic of Music.' *Notre Dame* played at Adelphi for the 192nd consecutive night. 25th.—New piece at Adelphi by the late Tom Parry, revised by John Oxenford, called *The Hidden Treasure*; as bad a piece as I ever saw."⁴

"Dec. 7th.—First rehearsal of Drury; three scenes. Arrange for Harriet Coveney to play Brittain Wright's part, he being too ill to do it. The rehearsal all sixes and sevens; but I try to get matters smooth. 8th.—All London startled by the danger of the Prince of Wales. 11th.—My birthday—fifty-one. God be thanked for all. 12th.—I deliver the first portion of the MS. of *Tom Thumb*, and go over the scenes with Levey. Find to my amazement Brittain Wright better and rehearsing his part. Harriet Coveney calls upon me in great despondency at Brittain Wright having turned up. 18th.—Miss Neilson's benefit at Drury, *As you Like it*; and Toole at Gaiety.⁵ 25th.—Christmas Day. A very hard working day in town. Kindly present from Murray of cigars

¹ An English version of Offenbach's opera, in which Schneider was so famous. Julia Mathews, Helen; Annie Tremaine, Orestes; Stoyke, Calchas; Maclean, Agamemnon; Soutar, Menelaus; F. Wood, Achilles.

² Ryder, Prospero; Henrietta Hodson, Ariel; Maria Rhodes, Miranda; H. C. Sidney, Ferdinand; George Rignold, Caliban; Vollaire, Stephano; Crabb, Trinculo.

³ Kate Bishop, Jessie; Mr. Markby, Denis Grant; Patty Oliver, Mrs. FitzOsborne; Maggie Brennan, Guy Warrington; John Clayton, Captain Boodle; Edward Righton, Anthony Grouse.

⁴ Paul Scroby, T. C. King; Aldred Fleetbourne, M'Intyre; Bertha, Rose Leclercq; Robin, Mrs. Alfred Mellon; Nicholas Nettlefox, Calhaem; Mrs. Nettlefox, Mrs. Adair; the Bombardier, C. H. Stephenson; Hunton, Fernandez.

⁵ Miss Neilson played Rosalind to the Orlando of J. B. Howard. Calhaem, Touchstone; and T. C. King, Jaques. She also appeared as Pauline in *The Lady of Lyons*.—Toole had been appearing during the week in a round of his favourite characters, after a long provincial tour.

with Christmas greeting. All day till midnight writing three or four columns for *Daily Telegraph*. Twice to office; my landlady sends me up a slice of her beef, and I give her £1 5s. for a Christmas-box. Weary at night, I go for supper at Arundel, meeting Green, Deane and Painter. 26th.—Hard working all morning on *Daily Telegraph* work. Steak at Edinbro' with Scott and Sterry; then to Princess's,¹ looking in at Drury on my way;² and down at office at 2 a.m. with Princess's notice, through drenching rain; called back at Arundel: commemoration of Belford's birthday; to bed at 4.30. Have arranged for my nephew Joey to go to sea on board the *King of Italy*, having given him a £10 outfit and all necessary expenses. 28th.—£50 from Chatterton on account. All day on *Era* copy; E. Ledger now editing the paper. 30th.—Chatterton gives me Tom Parry's piece of *Summer Storm* to look over and alter. 31st.—Sit up at home to see the New Year in by myself; and still gratefully say, Thank God for all!"

Revenue for year, £451 14s.

E. L. B.'s retrospect is a rather melancholy one, as shown in the following lines:—

PANTOMIMIA.

Well! "Here we are!" You call to mind the clown who used to speak,
His hands in ample pockets dipped, his tongue thrust in his cheek.

¹ Here was being done *Harlequin Little Dicky Dilver, with His Stick of Silver*; or, *Pretty Prince Pretty Boy and the Three Comical Kings*. Spirit of the Drama, Miss Lennox Grey; Success, Miss Marston; Fashion, Miss Hudspeth; Novelty, Miss Leigh; Dicky Dilver, Caroline Parkes; Harlequin, Lavater; Columbine, Miss Barnes: Harlequina, Miss E. Taylor; Pantaloon, Beckingham; Clown, Dolph Rowella.

² At Drury was E. L. B.'s own pantomime, in which the Vokes Family had prominent parts. It was called *Tom Thumb the Great*; or, *Harlequin King Arthur and the Knights of the Round Table*. Clowns, F. Evans and W. H. Harvey; Harlequins, Willie Harvey and Fawdon Vokes; Pantaloons, Paul Herring and J. Morris; Columbines, Jessie and Rosina Vokes.

We know when first in frill and frock we saw him long ago,
Our legs spun round in sympathy with his at—"Here!
Hollo!"

Oh! wondrous face! Half red, half white, half grand, and
half grotesque,
Which peered through boyhood's dreams at night, by day
from schoolboy's desk.

Oh! world of Fun and Fairy! Never more such glimpse we
got.

Yes. "*Here we are!*" And, sad to say, that good old
clown is *not*.

We often used to fancy, ere emerging from our teens,
How bright and beautiful that world must be behind the
scenes.

What joy to listen nightly to those lips that foamed with
mirth;

What bliss to gaze on sylph-like forms too heavenly for
earth;

What happiness to mingle with the very men who make
Those mansions of enchantment which all fairy people take.
If such a life were ours—Eh? Enjoy ourselves! Ah!
won't—

Well! "*Here we are!*" But, somehow—p'r'aps it's rather
odd—we *don't*.

With lofty aspirations every nation that might be
Enslaved by foreign despots we would talk of setting free.
We would go and be a hero—every language we would
speak,

Talk fluently in Polish, and converse in modern Greek.
The book of occult knowledge we would daringly unclasp—
The circle of the sciences should be within our grasp;
Find the mystery of Matter, write the history of Mind;
Well! "*Here we are!*" but—bless us—we've *done nothing*
of the kind!

We loved—ah! so has every one—but few loved one so fair;
And none e'er built their future bride such castle in the air.
We fitted up a parlour, chimney corners, where friends sat;
The newest song, hot suppers, and an intellectual chat.

All this with her who seemed to be the very one, in truth,
That Greybeards always praise in print, and Poets paint in
youth.

Of course, our barque sailed gaily on, this flag of hope
unfurled :

Well! "*Here we are!*" But where is she? *The other side
the world.*

Our life! 'Tis *yours*, 'tis *his*. We each find ardent passions
chilled ;

Life's panorama spreads a view of fancies unfulfilled.

Old comrades, once so proud of health, their time-thinned
ranks survey,

A pale procession passes—*we* are here—but where are *they* ?

The lock of hair—a vacant chair—a few old letters—all

The face we loved, the hand we grasped, to help us to recall.
Is it a year since last we met? Time's footsteps swiftly
glide.

Well! "*Here we are!*" but *where's the one we used to sit
beside?*

Where are we now? Pshaw! Boxing Night! and seated
'midst a throng

Of patrons of the pantomime who've laughed a good hour
long.

The ogre's just been changed to clown, whose phrase, which
nothing means,

Has set us, somehow, thinking of Life's transformation
scenes.

Well, all have something to regret; but friends, thank
Heaven! remain.

We are glad to meet at Christmas-time with "*Here we are
again!*"

E. L. BLANCHARD.

1872.

"Jan. 2nd.—Hear of Nelson Lee's death, and write memoir."¹

"Feb. 5th.—To Surrey, to see clever drama by H. P. Grattan, built on *Nobody's Fortune*, by Edmund Yates. 7th.—Stunned by a letter from Walter, telling me he married Mary, my late housekeeper, the 13th November last. So vanishes my last hope in life. Literally unable to attend to desk work; very ill all day. 9th.—Visit from Hogarth and Charles Dickens to tell me of death of John Poole,² of which I write a notice for *Daily Telegraph*. Look in at Albion, where I encounter Augustus Harris, senior, who tells me he first appeared as a child in the opera of *Cinderella* with his mother, Madame Feron, in America, and then with Robson at The Bower in 1841, and has played harlequin, clown and pantaloon since. 13th.—Down to Bishops

¹ Born at Kew, January 8th, 1806. Obtained his first engagement under Davidge's stage-management at the Old Royalty for general utility. He took a fancy to conjuring, and joined Gyngeell and travelled with him through England. He was next at Vauxhall. After some great vicissitudes travelled about the country, and being wrecked on a voyage from Scotland, he joined Mr. Elliston at the Surrey Theatre to play harlequin, and then commenced pantomime writing. He wrote *Johnny Gilpin* for Ducrow at Astley's. In 1834 he was at the Adelphi, and remained there three years, and in one week played harlequin, clown, and pantaloon, besides having written the pantomime. He then joined Osbaldiston and managed Sadlers Wells for him. In 1836 he joined Mr. Johnson in partnership with Richardson's travelling theatre, and they were so successful that they took the Marylebone Theatre, then went to the Pavilion, afterwards to the Standard, and finally to the City of London Theatre, which they held for fifteen years. From 1864, on Mr. Johnson's death, Nelson Lee was the sole manager. He retired in 1868. He died on January 2nd, and was buried at Abney Park Cemetery.

² Author of *Paul Pry*. He died on February 5th, aged eighty-seven. In 1813 he published a burlesque entitled *Hamlet Travestie*; in 1815 *Who's Who?* was produced at Drury Lane; and in 1823 *Deaf as a Post*, with Liston as Tristram Sappy. He had written a very great number of farces and comedies, mainly derived from the French, and which he had adapted in Paris, where he had lived for many years. He was also a good essayist, and contributed largely to magazines.

Stortford; stay at George Hotel to see Walter and his wife, and pass the evening with them at their new house: they seem comfortable and happy. Back to George Hotel, and feverish night of dreams—dreams—dreams! 20th.—To the Royal Alfred; drama called *Life's Race*, by Miss Evelyn (Mrs. Aylmer Blake).¹ 23rd.—Go to the opening of the special Friday Knights season at the Urban, St. John's Gate; take chair; Toole, Bateman, Irving, etc., present. The usual ceremony of descending to the cellars and seeing the Roman wall. 24th.—A dreary hour at Strand: revival of *Pygmalion*.² 27th.—Thanksgiving Day—a sight such as the world has never seen before. Up very early and out into the streets, meeting Wicks of *Times*, and do route for *Daily Telegraph* for Charing Cross and Temple Bar. Get through some two columns, and late to office, where meet Edward and Albert Levy, Edwin Arnold, Sala, Clement Scott, Captain Shaw of the Fire Brigade. Home late, awfully tired. 29th.—Hear of the attempted assassination of the Queen, and down to office with paragraphs relating effect at the theatres.”³

“*March 4th.*—To Adelphi: Fechter as Ruy Blas: his first appearance since his return from America.⁴ *5th.*—To Astley's; see *Mazeppa*, with Miss Marie Henderson as Mazeppa: very good under the limelight.⁵ *8th.*—To Victoria; theatre most

¹ Hermann Vezin, Jaspar Luxmore; Swinbourne, Father Paul; Charles Harcourt, Jack Merriman; Mrs. Charles Harcourt, Maria Montez; Miss Evelyn, Isabel de Gusman; Annette Vincent, the Duenna; Mr. Isaacson, Mahmoud.

² This was William Brough's burlesque of *Pygmalion*; or, *The Statue Fair*, originally produced five years before at this theatre. There were several changes in the cast. Emily Pitt, Venus; Maggie Zimmer, Cupid; Maria Jones, Mopsa; Augusta Thomson, in title rôle; Fanny Hughes, the Statue; Mr. Terry, Cambyzes; Mr. Paulton, the King.

³ This was the presenting of a pistol by a youth named Arthur O'Connor, aged eighteen, at the Queen. She was on the point of alighting from her carriage at the Garden Gate, when the prisoner tried to force his way towards her. He was seized by John Brown, the Queen's attendant, and the pistol dropped from his hand. Prince Arthur, Lady Churchill, and Prince Leopold were in the carriage.

⁴ Fernandez, Don Salluste; Rose Leclercq, Princess de Neubourg; Mr. Lilley, Don Cæsar; Mr. Barrett, Marquis de Santa Cruz.

⁵ She had been well spoken of as the Amazon Chief in *The Last of the Race* and St. George in the Christmas pantomime.

elegant and comfortable. See a very good piece, *Across the Continent*, well played by Mr. W. Tennier and W. B. Cahill. 9th.—To the Strand; J. S. Clarke as Ollapod: good as usual.¹ Albery's *Forgiven* coming out same night.² 27th.—Dine at 'Fish Dinner' at Billingsgate; large party; Frank Toole's birthday; Dr. Jones in chair. Then to Court Theatre: new play, *Broken Spells*, by Westland Marston and W. G. Wills.³ 30th.—Dine with Scott at Carr's; he goes to Holborn,⁴ reopening with *opéra-bouffe*—a failure, and I go to Queen's, *Cymbeline*,⁵ and Lyceum, *Raising the Wind*—good night's work."

"April 1st.—To Adelphi; *Hilda*, Halliday's adaptation of *Miser's Daughter*, which, though well placed on stage, is not a good drama, and is very coldly received.⁶ My Crystal Palace

¹ In *The Poor Gentleman* of George Colman the Younger the original epilogue to the play was given. Emily Worthington, Ada Swanborough; Lucretia Mactab, Mrs. Raymond; the Poor Gentleman, W. R. Clifton; Corporal Foss, E. W. Chamberlaine; Sir Robert Bramble, H. J. Turner; Stephen Harrowby, Edward Terry.

² Paul Cudlipp, Compton; Lord Dart, Flockton; Chatham Pole, M.P., Garden; Orleigh Dart, C. S. Neville; Richard Fallow, David Fisher; Mrs. Creamer, Sophie Larkin; Rose, Carlotta Addison; Claude Redruth, H. J. Montague; Lady Maude, Louisa Moore; Laura Creamer, Nelly Harris.

⁴ Hermann Vezin, Bertrand d'Etanges; Ada Cavendish, Estelle; A. Bishop, Cyprien d'Euvreux; H. Leigh and Mrs. Stephens, Mons. and Madame Valamour; W. H. Fisher, Ambroise; Maggie Brennan, Lusette. On the same night was played a second edition of *Isaac of York*, under the title of *In Re Becca*; Righton, Mdle. Cornelia d'Anka, and Maggie Brennan were in the cast.

³ This was F. C. Burnand's adaptation of Offenbach's *La Vie Parisienne*, in which F. Mervin, J. A. Shaw, Clara Shelley, Mr. Loredan, Harriet Coveney, Fanny Whitehead, Lottie Venn, and Nellie Nisbett appeared. Lionel Brough saved the piece by his quaint performance of the Baron de Gondremarcke, a very close copy of Dickens's Count Smoltrick in "Pickwick."

⁵ Imogen, Henrietta Hodson; the Queen, Miss Huddart; Iachimo, Ryder; Leonatus, G. Rignold; Belarius, Henry Marston; Cloten, L. Ball. At Lyceum Mrs. F. B. Egan played Miss Durable; Annie Lafontaine, Peggy; Odell, Fainwood; F. W. Irish, Sam; and Henry Irving, Jeremy Diddler.

⁶ A version by Edward Stirling of Ainsworth's novel had already been done at the Adelphi, October 21st, 1842, when Miss Faucit was the Hilda. On this last occasion the principals in the cast were

masque, *The Legend of Spring*, produced; but I can only hear now that 40,000 people were there, but can hear no result.¹ 20th.—See *Virginius* at Queen's.² 26th.—Take a long stroll through Singlewell, Cobham Woods and Shorne to Falstaff, where chop, and meet on my way a little family with a golden-haired Walter, and give them my escort back; find afterwards they are the children of a Mr. Abbott, a solicitor (see *July* 27th). 29th.—To Princess's, and opening of Cremorne; see young Ryan's farce, which is queer, and Cremorne without the music and dancing, which is singular.³ 30th.—Saddened by hearing of Horace Mayhew's death, aged about fifty-six."⁴

"*May* 4th.—First night of Bulwer's *Money*, Prince of Wales's: very well done.⁵ Richard Lee produces his new

as follows: John Scarve, James Fernandez; Jacob Post, Brittain Wright; Randolph Crewe, A. C. Lilley; Abel Beechcroft, C. H. Stephenson; Hilda Scarve, Miss Furtado; Thomasine Deacle, Mrs. A. Mellon; Kitty Conway, Miss Phillips.

¹ Its second title was *The Victory of a Sunbeam*. King Winter, Mr. Rosenthal; Spring, Miss L. Beverley; Sunbeam, Harriet Coveney. The ballets were arranged by Cormack.

² Ryder, *Virginius*; H. Marston, *Siccus Dentatus*; G. Rignold, *Icilius*; H. Dalton, *Appius Claudius*; Henrietta Hodson, *Virginia*; Fanny Huddart, *Servia*.

³ The farce was by Desmond L. Ryan, and was entitled *One Too Many*. At Cremorne the licence for dancing had been refused, so the gardens had been considerably embellished. Riviere was engaged as conductor with a capital orchestra, which performed a well-selected programme. There was singing by well-known artists, and two ballets, *The Village Blacksmith*, or, *A Quaker in Difficulties* and *Une Nuit de Folie*. The great attraction perhaps though, was the picture of Paris representing (1) Paris as it was, (2) Paris in flames, (3) Paris as it is.

⁴ He was one of the Brothers Mayhew. Having abandoned the study of the law for literature, was one of the earliest contributors to, and at one time sub-editor of, *Punch*, and was contemporary with Æ Beckett, Thackeray, Leech, and Mark Lemon. Was a clever humourist, and contributed to magazines successfully. He wrote one pantomime, *The Plum Pudding Pantomime*, which was produced at the Olympic, December 1847. He was a very handsome man, full of wit, an excellent *raconteur*, and could sing a good song. He was highly respected and dearly loved.

⁵ Charles Coghlan, Evelyn; Mrs. Bancroft, Georgina Vesey; Fanny Brough, Clara Douglas; F. Dewar, Benjamin Stout; C. Collette, Lord Glossmore; S. B. Bancroft, Sir Frederick Blount; John

comedy at Queen's, *Ordeal by Touch*. 6th.—At night, Olympic, Gaiety, and Globe.¹ Madame Beatrice and her Comedy Drama company very good: *Nos Intimes*. See J. M. Levy and Mrs. Charles Kean. Edgar's benefit at Surrey Theatre, and query the last night for ever? 8th.—Dine with J. S. Clarke at Divan, who wants me to write a history of the stage for the present century; he to give me £200 and I to retain copyright: to be seriously thought about. 14th.—To Surrey Gardens: entertainment good and fireworks brilliant. Meet Crane, who gives me a curious history of the *Sunday Times*: Elcoate still alive, and working in office (an old man, learned types at Spottiswoode's, picking up 'stamps'), and hear of Barnett's recklessness and Seale's parsimony. 20th.—To Victoria Theatre: long and heavy drama by Horace Wigan, called *Rag Fair*.² Take Richard Lee; not over till midnight; meet Hawley Smart. Hear of 40,000 being at Surrey Zoo, and 60,000 at Crystal Palace, where my masque is played twice during the day. 24th.—Gravesend: expect Clement Scott, but he cannot come; so take a ramble *solus vid* Shorne to the Falstaff, and walk back, and find a telegram to say he will be here next morning, when he comes very early. We start at noon,

Hare, Sir John Vesey; George Honey, Graves; Mrs. Leigh Murray, Lady Franklyn; Archer, Captain Dudley Smooth.

¹ At Queen's, Mrs. Scott Siddons, Madame Coralie; G. Rignold, M. Ferron; Isabel Clifton, Lady Peach; Mr. Haynes, Lucien Ferron; Miss Bentham, Hortense; H. Vincent, Frank Hope; Kate Gordon, Annie Moore; L. Clarkson, Jules Rouselle.

Madame Beatrice was playing at the Olympic in *Our Friends*, George March's version of *Nos Intimes*, and was supported by Horace Wigan, H. Sinclair, T. N. Wenman, Frank Harvey, and Patty Chapman.

At the Gaiety *The Virginian Mummy*, *Night and Morning*, and *The Colleen Bawn*, with Mr. and Mrs. Boucicault, supported by W. Rignold and Lydia Foote.

At the Globe a new piece by H. J. Byron, entitled *The Spur of the Moment*, was produced on May 4th. H. J. Montague played Walker, and Compton, Gulp; David Fisher, Jasper Jones, J.P.; and Nelly Harris, his daughter, Charlotte Jones.

² The author played a cheap-jack called Brightside. Mrs. St Henry, Countess de Chaumont; Miss Gainborough, Julia; C. T. Burleigh, Jack Rann; F. Shepherd, Dick Dedman; Miss Cooper, Mary Trevor.

via Shorne to Falstaff, where dine; then walk on to Strood, and then take him to Herne Bay; stay at Ship. Next morning, long stroll to Reculvers, and on across the marshes to Birchington, about fourteen miles. Arrive at Margate, and dine at Crown and Anchor; see Scott off by train, and I stay all night. 27th.—Stroll about Margate, meeting Ryder on jetty; train to Strood; on to Rochester, dine at Bull; back to Gravesend by *Flower of Kent* in evening. 31st.—Alfred Crowquill buried at Norwood Cemetery;¹ he was sixty-seven. Up late, reading Sala's delightful 'Dutch Pictures.' "

"June 6th.—Surrey Zoological Gardens, Ballad Concert; hear Sims Reeves and Mr. and Mrs. Patey—a very excellent entertainment—and encounter Dutton Cook,² with whom walk back talking of old theatrical matters. 8th.—Mother's birthday, eighty-eight. Bless her! To Olympic; Beatrice and *Broken Ties*.³ 10th.—Princess: Fechter's *Hamlet*. 20th.—Dramatic Authors' Society dinner at Crystal Palace; Planché

¹ Alfred Henry Forrester. Was connected with Colborn's *New Monthly* and with *Bentley's Magazine*, and was one of the early contributors to *Punch*. He also wrote some burlesques and some clever tales for children. Was a very clever draughtsman. The coffee-room of the Tankard was frequented by a number of theatrical celebrities, and at one time they used to hold a mutual admiration society, as a skit upon those then in vogue on the north side of the Thames. Each member on his birthday was presented with a pen-and-ink sketch of himself, drawn by Alfred Crowquill (Forrester), one of the members. On one occasion an old actor named Dale was the recipient, and the portrait, according to custom, was placed on the mantelpiece early in the evening. Blanchard happened to come in, but found none of the regular society were present. There was a stranger, however, who made some observations about the exhibition of the portrait, and said it was very odd. Blanchard said, "Not at all; surely it is not unusual to find a *mug of old ale* in a tavern."

² [Dutton Cook was for many years dramatic critic of the *Pall Mall Gazette*, but left the service of that paper when his articles were tampered with and altered. On resigning he was asked by Edmund Yates to write dramatic criticisms for *The World*, which he did until the day of his regretted death.—C. S.]

³ Palgrave Simpson's adaptation of Mario Uchard's play *La Fiammina*. Was played for the first time in London by Madame Beatrice's company. In it Mr. Wenman played Lord Castletower; J. S. Wood, Sir John Richmond; W. H. Vernon, Randal Richmond; Madame Beatrice, La Silva.

in chair; Howe, Hollingshead, Becker and others present. 22nd.—Queen's; see John C. Freund's piece *The Undergraduate*: not a good drama, but very well acted.¹ 25th.—At night to Rochester by evening train, staying at Bull, meeting the Gaiety Comedy Company, Loveday manager; meet Hollingshead, sup with R. Soutar and the rest, and see a bit of Toole in *Paul Pry*. 26th.—To Rochester Castle in morning, then to Ivy Cottage, Strood Hill, and dine with Wood and his daughter (*Weekly Dispatch*). Off in fly from Rochester to Gravesend with Mr. and Mrs. Toole, Miss Wood, and Loveday. We stop at Gadshill, and go over Charles Dickens's house. I meet Mrs. Charles Dickens and her widowed sister, Mrs. Orridge, her six children, and the younger Dickens—a memorable visit. Back to Rosherville, and see Toole off to Greenwich. 29th.—See J. S. Clarke as *Paul Pry*. 29th.—John Jones, manager of Rosherville Gardens, and his wife, die the same week."

"July 1st.—Princess's, *Ruy Blas*; then to Adelphi, *Leatherlungos the Great—How He Stormed, Reign'd, and Mizzled*, extravaganza by J. C. Cheetham.² 6th.—Wigan's farewell benefit at Drury Lane, morning performance;³ and hear of the death of Ben Conquest. 7th.—In the morning Charles Mathews bounds up my seventy stairs, returned from his trip round the world. 8th.—Gaiety, *John Bull*; very bad.⁴ To Lyceum, *Miss Bateman*; very fine,—really

¹ Sir John Davenant, W. H. Vernon; Lady Davenant, Isabel Clifton; Lucy Clifford, Maggie Brennan; Joe Goodlake, Henry Marston; Polly Goodlake, Henrietta Hodson; Captain Humphrey Marner, George Rignold; Charles Davenant, Henry Vincent; Doctor Dormer, C. Vollaire.

² *Leatherlungos*, Brittain Wright; Placidorus, Mrs. Alfred Mellon; Mrs. Larrapur, Miss Phillips.

³ This was under the patronage of the Prince and Princess of Wales and a great number of the nobility. *The First Night* and *Still Waters Run Deep* were played. J. L. Toole came expressly from Bristol to appear as Wing the Manager in the first piece; and there was a strong cast for the second, in which Mr. and Mrs. Wigan resumed their original characters.

⁴ Compressed into three acts, with Dion Boucicault as Dennis Bulgruddery; Lydia Foote, Mary Thornberry; Mrs. Billington, Mrs. Bulgruddery; W. Rignold, Job Thornberry.

a good performance.¹ 9th.—Miss Ledger's marriage to Mr. Bellamy. Go down to Gothic Lodge, Balham Hill; meet Webster, Buckstone, Staunton, the celebrated chess player and Shakespeare editor, and Clement Scott. 10th.—Dine at Freemasons' Tavern with Barry Sullivan; a grand banquet, about twenty-five present. Meet Oxenford, Preece the American (a pleasant young fellow), Colonel Richards, etc. 13th.—Buckstone's benefit and last night of Haymarket season.² 20th.—The annual barge trip of the Arundel Club; day hot, no wind; they pick me up off Tilbury at 4 p.m. Not getting as far as Southend, drift back to Gravesend, which reach at 2.30 next morning. Sleep on board, and take Worth, Stone, Wicks, and Gray to Leather Bottle at daybreak. 22nd.—Queen's; see Tom Taylor's piece *Dead or Alive*, which I think very good, Bandmann excellent.³ 24th.—General Theatrical Fund benefit at Drury Lane, Sothorn's only appearance this year."⁴

"Aug. 15th.—Strand Theatre, Reece's burlesque of *The Vampire*; a difficult subject ingeniously handled, but ineffective in representation.⁵ 24th.—Buy from optician pair of spectacles, an event being a landmark in my life. 26th.—My old want of an intelligent companion strongly felt in my solitary strolls this lovely weather. 29th.—Opening of

¹ She played the title rôle in W. G. Wills' five-act tragedy, *Medea in Corinth*. T. Swinbourne, Jason; Ryder, King Creon; Virginia Francis, Glauca; Charles Warner, Orpheus.

² Sterling Coyne's *Presented at Court* was the first piece. Then followed a clever comedietta, *A Little Change*, by Sydney Grundy, which gave great promise of what the author would do at a later date. Edwin, W. H. Kendal; Ethel, Madge Robertson; Captain Plunger, Edward Arnott; Mrs. Captain Plunger, Caroline Hill. Mr. Buckstone delivered one of his speeches, and the farce of *Raising the Wind* made up the programme.

³ Mrs. Bandmann doubled the parts of Countess de Maurienne and her daughter Mélanie. Mr. Bandmann, Count de Maurienne; G. Rignold, Marquis de Laval; Vollaire, M. Marbois.

⁴ He played Dundreary to the Asa Trenchard of Mr. Coles, an American actor, and Lytton Sothorn made his first appearance as Lieutenant Vernon; Mrs. St. Henry, Mrs. Mountchessington; Amy Roselle, Georgina.

⁵ Ada Raby, Emily Pitt; Lady Audley Moonstone, Mrs. Raymond; Lord Albert Clavering, Bella Goodall; Edgar, Topsy Venn; the Vampire, Edward Terry; Jenny Jones, Rose Cullen.

Covent Garden with Dion Boucicault's *Babil and Bijou*¹—a very brilliant affair, costing £11,000, and lasting from seven till midnight. Sit with Scott, John Parry, and Mrs. Keeley in stalls. I do not think the fairy piece will ever pay its expenses.”²

“Sept. 7th.—Opening of Royalty under W. H. Swanborough's management; a dreadful burlesque called *Anna Boleyn*, by Conway Edwardes.³ 14th.—Adelphi opens with Celeste in *Green Bushes*; where meet Edmund Routledge, Frederick Clay, and Mark Twain. 21st.—Opening of Drury Lane with the *Lady of the Lake*, dramatized by Halliday. Beverley's scenery very good; the rest very bad.⁴ 25th.—To Gaiety; see Toole as Ali Baba in *Ali Baba à la Mode* (Reece's extravaganza); his stump speech funny. 28th.—Opening of Lyceum for season, *Charles the First*, by Wills: a success.⁵ Go to Queen's; new piece by Sir Charles Young, *Montcalm*: moderately good.”⁶

¹ The Earl of Londesborough was much interested in the production of this piece, and it was no doubt owing to his assistance that it was produced on such a lavish scale. It had a fairly strong cast. Miss Murray, Melusine; J. B. Howe, Skepsis; Mrs. Billington, Pragma; Annie Sinclair, Bijou; Wainwright, Typocompos; Lionel Brough, Auricomus; Mrs. Howard Paul, Mistigris. The music was by Hervé and Frederick Clay. Miss Helen Barry attracted much attention in this by her magnificent appearance. [And in it appeared one of the most poetical dancers who ever graced the stage, Mlle. Henriette d'Or.—C.S.]

² [Blanchard was right. It not only never paid its expenses, but was the most scandalous waste of money on record. Boucicault went to America directly the ridiculous ship was launched.—C. S.]

³ Earl Percy, Emma Chambers; Anne Boleyn, Mrs. Danvers; Henry VIII., J. B. Dale; Jane Seymour, Harriet Coveney; Duke of Suffolk, Bella Moore. On the same evening two farces, *A Cure for the Heartache*, by Maddison Morton, and, for the first time, *My Wife's Baby*, by Fred Hughes.

⁴ Roderick Dhu, H. Sinclair; Fitzjames, James Fernandez; Helen, Maria B. Jones; Lady Margaret, Mrs. Aynsley Cook; Douglas, J. Dewhurst; Malcolm, W. Terriss; Brian the Seer, Rosenthal.

⁵ Many have considered that the character of Charles I. was one of Henry Irving's best impersonations. There was a royal dignity, a truth to the melancholy nature of the martyr-king, that roused the audience to thunders of applause. Miss Bateman was very good as Queen Henrietta Maria. Georgina Pauncefort played Lady Eleanor Davys; E. F. Edgar, Lord Moray. The Oliver Cromwell of George Belmore deserved high praise.

⁶ Bertram, George Rignold; Grandin, Vollaire; Henri de Montcalm

"Oct. 2nd.—Toole this day twenty years ago made his first appearance at Dublin; we celebrate the event at the Divan at 4 o'clock. Toole has £50 per week from Gaiety, with share of receipts after expenses. Then to Court; see burlesque, by T. F. Plowman, of *Zampa*, or, *The Buckaneer and the Little Dear*, which is a very dreary exhibition.¹ 5th. *The Conservative* newspaper comes out. I write introductory article. Chop at Edinbro' Castle, meeting Scott, Byron, and Greenwood. Globe Theatre opened, with *Cyril's Success* revived. 7th.—Charles Mathews reappears in London after his two years' absence in a tour round the world. At the Gaiety tremendous reception.² 8th.—Surrey opened under Miss Virginia Blackwood's management; see one John Murray Wood³ and Edith Sandford; see *Barnaby Rudge*. Rosherville Gardens sold this day for £24,000. 21st.—Charles Mathews at Gaiety as Sir Charles Coldstream; opening by Hingston of Opéra Comique.⁴ 31st.—See capital burlesque by Byron at the Strand, *The Lady of the Lane*:⁵

G. F. Neville; Andrew Duvernay, A. Nelson; Le Chevalier Malicorne, Ryder. Miss Wallis, who was a pupil of Ryder, in her performance of Marguerite, was described as a young actress of pleasing appearance and much emotional power.

¹ Paterfamilias, Mr. Hill; Alphonso, Miss E. Fowler; Camilla, Selina Dolaro; Lucretia Borgia, Miss Leigh; *Zampa*, Righton; Daniel, J. Royston; the Viceroy, C. Steyne.

² *A Curious Case* (first produced at the Princess's in 1846), in which Charles Mathews played Twiggletton, and Fanny Brough Mrs. Aubrey; and *The Critic* and *The Happy Village*, with W. Boyce as Marvel, made up the programme.

³ This was the adapter of Dickens's novel. His play was called *Dolly Varden*, not *Barnaby Rudge*, as stated by E. L. B. It was in four acts and nineteen scenes. The manageress played Miss Miggs; Mrs. A. Lacy, Mrs. Varden; H. Cornwall, Simon Tappertit; Rachel Mellor, Barnaby; G. Vincent, Maypole Hugh. In the second act Virginia Blackwood appeared in the title rôle; she doubled the two parts. On the same night a farce by G. S. Hodson, entitled *A Warm Reception*, was played for the first time.

⁴ E. P. Hingston opened with *A Dream of Love*, a new sketch by John Oxenford, and Hervé's opera-bouffe, *l'Œil Crève*, H. B. Farnie's adaptation.

⁵ Ellen, Kate Bishop; Fitzjames, H. Cox; Douglas, Mr. Turner; Malcolm, Bella Goodall; Roderick, E. Terry; Malise, Topsy Venn, Two Huntsmen, Maria Jones and Emily Pitt.

which goes off excellently. Oxford Music Hall burnt down."¹

"Nov. 2nd.—Adelphi, Byron's drama of *Mabel's Life*, or, *A Bitter Bargain*: not good, though fairly received.² 12th.—Vaudeville; 100th night of *School for Scandal*.³ 30th.—To Adelphi to see Emmett, the American actor, *Fritz, Our Cousin German*; not good, but the actor very clever."⁴

"Dec. 4th.—Clement Scott's version of Jules Soudeau and De Courcelle's *Marcel* is produced at the Globe, *Tears, Idle Tears*,⁵ very well acted and cleverly adapted; the piece well received, but I fancy above the standard of the audience. 11th.—My birthday: fifty-two!! and once more I hope I feel properly grateful for the opportunity of doing good I have had afforded me in my later years. Find my little servant, who is fifteen, born on the same day; make her a birthday present in consequence. 14th.—Gaiety performance; John Clayton's benefit: *Dreams and Awakening*. Meet everybody.⁶ 16th.—Olympic; see opening night of the management of Ada Cavendish, a morbid drama called *Without Love*, by Edmund Yates and A. W. Dubourg: not good, but well acted.⁷ 21st.—Queen's Theatre;

¹ The fire was discovered at four o'clock in the morning, but had probably been burning for some time. Though the building was gutted, the saloons, containing some valuable pictures and statues and some musical instruments, were saved. No lives were lost.

² Daniel Mandril, A. Glover; Wilfrid Vere, J. G. Shore; Mrs. M'Kay, Mrs. Mellon; Tracy Tidler, J. Clarke; Mabel Lisle, Miss Furtado; Madame Reybaud, Madame Céleste; Dargo, J. C. Cowper.

³ William Farren, Sir Peter; Henry Neville, Charles Surface; John Clayton, Joseph Surface; Amy Fawsitt, Lady Teazle.

⁴ The piece had been reconstructed by Andrew Halliday. J. K. Emmet assumed a number of different characters, sang several songs, played several instruments, and danced.

⁵ H. J. Montague, Wilfred Cumberlidge; Rose Massey, Mrs. Cumberlidge; Miss Hughes, Mrs. Gaston Murray; the Waiting Maid, Miss Montgomery; Dr. Stone, Flockton; Davy Wright, Neville.

⁶ *Dreams* was T. W. Robertson's piece, which was played with almost the original cast, and *Awakening* was another version by Campbell Clarke of *Martel*. John Clayton played Victor Tremaine; Markby, Harold; Horace Wigan, the Doctor; Miss Willa Brown, Walter; Fanny Brough, Mrs. Tremaine; Miss Gresham, Margaret.

⁷ In this the manageress appeared as Madame Campero; C. H.

Colonel Alfred Bate Richard's *Cromwell*, drama in five acts;¹ at Holborn, Crawford Wilson's *Lost or Found*.² Crystal Palace pantomime produced this day.³ Felix Whitehurst of the *Daily Telegraph* died this day at Baden. 25th.—Christmas Day. Hurried dinner at Arundel (having to refuse all invitations, being hard pressed for work), which the generous steward will not charge me, as I do some conjuring tricks for his family. 26th.—The Wood pantomime produced at Drury; goes off well, and Clement Scott writes charming notice about it.⁴ I go to Adelphi: Milward's *Jack and the Beanstalk*.⁵ Write notice after midnight, and then sup at Arundel with Fred Vokes, Toole, Charles Dickens, and others; dawn before we part. 28th.—New farce at Strand;⁶ then to Olympic and see Alfred Thompson's *How I found Crusoe*; Herbert Crellin good.⁷ 31st.—Sit up to see the Old Year out and the New one in—with no companion; then a read, dreary and dull, but at last get mournfully to bed, thanking God sincerely for all the blessings I have enjoyed during the

Peveril, Baron Otto von Derendorf; Kate Rivers, Madeton; Conway. M. Bernard; W. Rignold, Gomez Campero. On the same evening was played a comedietta entitled *The William Simpson*, by Percy Fitzgerald, and a laughable farce by W. Foulton, entitled *A Triumph of Arms*. Miss Cavendish had collected a good company around her.

¹ *Cromwell*, George Rignold; Ireton, Ryder; Arthur Walton, G. F. Neville; Florence Nevel, Marie Dalton; Basil Walton, F. Dobell; William, W. Belford; Host Garton, Cathcart; Elizabeth, Cromwell's daughter, Miss Wallis.

² Farmer Dodd, Henry Marston; his daughter Rose, Marie Henderson; Edward Barton, John Nelson; Daisy, Mrs. Hermann Vezin; Squire Hartley, Lin Rayne; Dr. Dall, Alfred Young.

³ E. L. B.'s pantomime *Jack and Jill*, or, *Old Dame Nature and the Fairy Art*.

⁴ E. L. B.'s pantomime, *The Children in the Wood*, or, *Harlequin Queen Mab and the World of Dreams*. The Vokes family and Violet Cameron were in the opening. The harlequins were Walter Vokes and Willie Harvey; columbines, Jessie Vokes and Lizzie Grosvenor; harlequina, Rosina Vokes; clowns, F. Evans and W. H. Harvey; pantaloons, Paul Herring and J. Morris.

⁵ Jack, Caroline Parkes; King Ri-tol-lol the Last, A. C. Lilley; Princess Rosatinta, Maude Howard; Queen Bountiful, Miss Hudspeth; O Flibberty, Miss Marion; and the butcher, R. Romer.

⁶ *A Dodge for a Dinner*, by T. A. Palmer.

⁷ [This is the actor subsequently known as Herbert Standing.—C.S.]

past year, and the fortitude which has enabled me to bear up with a cheerful heart amid domestic troubles almost overpowering."

Receipts for year, £508 15s.

1873.

THE following lines, with which E.L.B. headed the diary for 1873, conclusively show how happy he was in looking forward to the fruition of his long deferred hopes: he was, at length, to have a life companion—to cheer, to comfort, and sustain him, and win him from those fits of depression which his solitary life had made so frequent.

"Grow old along with me;
The best is yet to be,
The last of life for which,
The first was planned.

THE RABBI BEN EZZA.

"Jan. 3rd.—Off to Acton to see my dear old mother, past eighty-eight; find her wonderfully well considering. Give her £20 for her Christmas-box. 4th.—Gilbert's new comedy. *The Wicked World*,¹ at Haymarket; goes off pretty well, 6th.—Drury, to partake of the annual Twelfth Cake,² then

¹ Selene, Madge Robertson; Zayda, Marie M. Litton; Phyllon, Mr. Arnott; Lutin, Buckstone; Ethais, W. H. Kendal; Darine, Amy Roselle.

² This was the Twelfth Cake which was annually supplied from the legacy bequeathed by Robert Baddeley, who died in November 1794, rather suddenly. The evening before his death he was actually dressed to appear as Moses in *The School for Scandal*. Was buried in St. Paul's, Covent Garden. His will bore date April 1792, and in it he left "One hundred pounds, Three Per Cent. Consolidated Bank Annuities," the interest to be expended in the purchase of "a twelfth-cake with wine and punch, which the ladies and gentlemen of Drury Lane Theatre are requested to partake of, every Twelfth Night, in the great green-room." He also left his cottage at Hampton to the

St. James's Hall, for Vance's concert. 7th.—Receipts for Drury, £450. 9th.—Death of Louis Napoleon this day; excitement thereon. 17th.—To Crystal Palace, and see my pantomime, *Jack and Gill*, first time; beautifully got up. 18th.—Lord Lytton Bulwer dies this day. 25th.—Strand; new comic drama by H. J. Byron, *Old Soldiers*; goes off very well.¹ 27th.—Find at Drury stage-door curious letter claiming strange relationship, of which I never heard. Meet Horace Green, and look at Vere Street, where my imaginary correspondent resides. 28th.—My annual dinner at Cheshire Cheese—Stone, Reilly, Richard Lee, Sterry, Cormack, Horace Green, George Painter, Clement Scott, Deane, and self; all goes off well. 31st.—Greenwood goes to unearth the impostor claiming identification, a manifest case of extortion."

"Feb. 5th.—See *Old London*² at Queen's, the French version of *Jack Sheppard*. 7th.—Another threatening letter from the unknown claimant; worried by this absurdity. 8th.—Vaudeville morning performance, a new play called *Passion*, by Walter Stephens, adapted from Ouida's *Strathmore*.³ 13th.—This day appears, in the *Illustrated Review*,

Theatrical Fund, in trust that it should elect four fund pensioners who might not object to live sociably under the same roof; and in order that the decayed actors, who should be chosen by the committee as tenants of the house, might not appear in the eyes of the neighbourhood like dependents on charity, he left a sum to be distributed by those tenants to the needy around them. He also left money for erecting a small summer-house for them, which was to be situated so as to command a view of the temple of Shakespeare erected by Mr. Garrick.

¹ The author appeared as Lionel Leveret; Edward Terry, Cassidy; W. H. Vernon, Captain M'Tavish; J. H. Barnes, Gordon Lockhart; Mrs. Raymond, Mrs. Major Moss; Kate Bishop, Mary Moss; C. H. Stephenson, Major Fang.

² *Les Chevaliers du Brouillard*, by MM. Dennery and Bourget, had been done in English under the title of *The Knights of the Fog*. All the names were changed. Jack Sheppard was Dick Wastrell (Henrietta Hodson); Jonathan Wild, Velvet Grawl (J. Nelson); Blueskin was Old Nollekins (Belford); Mr. Wood, Mr. Smiles (Vollaire); Sir Rowland Trenchard, Sir Randolph Brand (Kilpack); Thames Darrell, Stephen Wyvern (Neville).

³ Marchioness Daubigny, Louise Ritter; Major Bruce Fortescue, G. Temple; Lord Mountsorrel, H. Neville; Nathalie, Edith Lynd; Count Dalmar, A. Young; Lady Mountsorrel, Kate Maude.

my kind friend Kent's memoir of me. 15th.—See at Globe James Albery's *Fairy Legend of Oriana*, three-act comedy;¹ dull and queer, and not a success. 17th.—To the Adelphi, to see a stupid farce called *The Yule Log*;² then to Gaiety, *Don Giovanni in Venice*, by Reece,³ rather dull, though well got up. 20th.—To Hengler's Circus, meet J. M. Levy and his family; Prince and Princess of Wales and their four children. 22nd.—Attend Prince of Wales's, Wilkie Collins's *Man and Wife*;⁴ piece admirably acted and mounted, but not, I think, destined for a long run. A wonderful gathering of celebrities. 24th.—To Olympic, see dismal tragedy, *Put to the Test*,⁵ one-act drama by Westland Marston."

"March 3rd.—Drury, revival of the *Cataract of the Ganges*,⁶ remarkably well done, and piece goes off admirably.

¹ This was described as containing "many charming fancies, and the rhymed couplets exhibited considerable grace, sometimes rising to the region of pure poetry, but the ideas were too extravagant." Peep, Carlotta Addison; King Raymond, H. J. Montague; Chloë, Miss Hughes; Queen Oriana, Rose Massey; Oxeye, Compton; Flamen, Garden. [In my humble opinion one of the best things in literature that Albery ever did. I wonder that it has never been revived with Fred Clay's delightful music. The comparative failure was owing to Montague and Rose Massey who ought never to have appeared in fantastic opera. *Oriana* is well worth reading.—C. S.]

² An adaptation from the French by B. Webster, junr.

³ Nelly Farren, Leporello; Constance Loseby, Donna Anna; Alice Barth, Elvira; Alice Cook, Zerlina; Maclean, the Old Commendatore; J. G. Taylor, Massetto; and J. L. Toole, the Don.

⁴ Sir Patrick Lundie, John Hare; Geoffrey Delamayn, C. Coghlan; Arnold Brinkworth, W. Herbert; Mr. Speedwell, S. B. Bancroft; Mr. Moy, Charles Collette; Bishopriggs, Mr. Dewar; Duncan, Mr. Franks; Lady Lundie, Mrs. Leigh Murray; Blanche Lundie, Marie Wilton; Ann Silvester, Lydia Foote; Mistress Inchbare, Miss Lee. This was a play written by the author to illustrate the imperfections of the Scotch Marriage Law, and also to show that athleticism carried to an undue degree brutalizes the finer feelings.

⁵ An adaptation of the Marquis de Melloy's tragic play, *La Malaria*. Another version in five acts had been seen at the Lyceum, June 20th. 1856. Ada Cavendish, Countess Pia de Tolomei; the Count, Mr. Rignold; Mila, Kate Rivers.

⁶ Or, *The Rajah's Daughter*, originally produced at Drury Lane, October 27th, 1823. It was by T. Moncrief, and was originally played by Lydia Kelly, the elder Wallack, Harley, Powell, Younge, and

8th.—200th night of *School for Scandal* at the Vaudeville, and morning performance of Toole's at Gaiety, where he appears as Didymus Dexter in *The Wizard of the Wilderness*.¹ 14th.—At Urban Club, and find I am proposed chairman at the Shakespeare dinner!!! 17th.—Court Theatre, J. Daly Besemere's piece of *Marriage Lines*, founded on his charming story 'No Actress'.² The drama not as good as the story, but it appears to have suffered some hacking from the 'hack-tors.' Stay for burlesque of *Happy Land*,³ which is funny as a pleasant satire. 24th.—*The Hour*, a new daily penny paper, first published this day. 27th.—Find letter from Carina—on board the *Hydaspes*, homeward bound. 29th.—Close of Drury Lane season, Chatterton's benefit, Rousby and wife in *King Lear*. Receive cheque for revisal of *Cataract of the Ganges*."

"April 3rd.—Toole's benefit at Gaiety, *Sweethearts and Wives*.⁴ 5th.—*Fleur de Lys* at Philharmonic.⁵ 19th.—

Benjamin Webster. The present version was revised by E. L. B. Jack Robinson, Brittain Wright; Ubra, Miss Seymour; Matali, Charlotte Saunders; Prince Zamine, Edith Stuart; Mokajee, H. Rignold; the Rajah, James Johnstone; Ackbar, Mr. Milton; Mokarra, J. C. Cowper; Princess Dessa, Miss A. Hamilton; Iran, F. Charles.

¹ This was a sketch in which Toole, who was no mean conjuror, did various tricks on the stage, and finished by making Popoloni his assistant, played by Nelly Farren, go through the famous "suspension" trick, and also be the medium for his second-sight. She finally disappeared under a huge extinguisher. J. G. Taylor, F. Sullivan, and Mrs. H. Leigh were also in the cast.

² Very similar in plot to Boucicault's *Hunted Down*; or, *The Two Lives of Mary Leigh*, produced at the St. James's, November 1866. Stephen Luttrell, E. Bruce; Muriel Mardon, Miss Gainsborough (her first appearance); Honor, Marie O'Berne; Doctor Harbinger, C. Cooper; Ralph, E. Righton; Percy Herbert, W. H. Fisher; Snargate, W. J. Hill.

³ By F. Tomline (W. S. Gilbert) and Gilbert à Beckett. Very amusing, and it created a considerable stir at the time in consequence of the Lord Chamberlain stopping the performance—Messrs. Gladstone, Lowe, and Ayrton having been burlesqued as Ethais, Phyllon, and Lutin, played by Fisher, Hill, and Righton, made up to resemble those statesmen. Helen Barry, Selene; Lottie Venne, Zayda.

⁴ He appeared as Billy Lackaday in this, Nelly Farren as Laura.

⁵ H. B. Farnie's version of *La Cour du Roi Petaud*, by Jaime and Gillé, music by Leo Delibes, produced at the Variétés, April 24th, 1869. Emily Soldene, Prince Hyacinth; Selina Dolaro, Fleur-de-Lys

Lyceum ; see play of *Eugene Aram*,¹ not likely, I fear, to prove an attraction. Hear of the death of Augustus Harris, senior.² 23rd.—Shakespeare's birthday. I am booked for the chair at the Urban Shakespearean dinner, Sawyer is my vice ; Crump and J. R. Planché my guests ; about sixty present ; I think it is a success. Get through financial business by 1 a.m. ; songs after, 'St. George' and 'Wizard.' 26th.—Byron's new farcical comedy, *Fine Feathers*,³ at Globe ; piece amusing, though not of a high class. E. W. Garden as a melancholy clown, Daniel Dole, extremely good ; his first appearance in London. 27th.—Macready died at Cheltenham ; write memoir for *Daily Telegraph*.⁴

Chessman, Toc-e-toc ; Marshall, Grand Duke ; Rouse, the God of Love ; and Rae, the Court Poet.

¹ This was almost a one-part play, and in it Henry Irving held his audience in breathless silence throughout. It ranks amongst his finest characters. Parson Meadows, W. H. Stephens ; Richard Houseman, E. F. Edgar ; Ruth Meadows, Isabel Bateman ; and Eugene Aram, Henry Irving.

² He died at his residence, 2, Bedford Place, after a very few days' illness, aged only forty-seven. He was born at Naples, June 12th, 1826, his mother having been the distinguished operatic vocalist, Madame Féron. Was taken by her to America, and appeared, at eight years of age, as the little coachman in *Cinderella*. From that time he showed a partiality for the stage, and graduated at the Bower Saloon, Lambeth, where he appeared as light comedian, and in one week did duty as harlequin, pantaloon, and clown. First important appearance as Snobington Duprez, at the Princess's Theatre in 1849, but he very soon showed his capability in stage-management, and became responsible manager of the Princess's in September 1859, till the summer of 1862, when he introduced Fechter to the London stage. Was for twenty-seven years stage-manager of the Royal Italian Opera, Covent Garden, and was also stage-director of the Royal Opera, St. Petersburg, and of the principal theatres in Paris, Madrid, and Barcelona. From 1869 he had produced the great Christmas spectacles at Covent Garden Theatre. Left a widow, Madame Auguste ; two sons, Augustus and Charles ; and three daughters, the Misses Patience, Nelly, and Maria—the two latter being well known on the stage. Was buried at Brompton Cemetery.

³ This was in a prologue and three acts ; one peculiarity of the prologue was that no female character was introduced in it. Mr. Griswold, T. A. Palmer ; Clitheroe, Mr. Holston ; Ethel Carlingford, Rose Massey ; Signor Rumbalino, Compton ; Harry Greville, Montague ; Ruth, Carlotta Addison ; Daniel Dole, E. W. Garden.

⁴ Born in Charles Street, Fitzroy Square, March 3rd, 1793, his father

"*May 6th.*—Willis's Rooms, Jubilee Singers, clever male and female negro singers; very good indeed. *12th.*—Charing Cross Theatre,¹ Byron's piece of *Time's Triumph*, very well acted. *23rd.*—Meet at station, Stone, Wingfield, Sterry, Clement Scott, Green, Harry Howe; all lunch with Crump at Old Falcon at Gravesend; after drive in wagonette through Cobham, dine at Falstaff. The *Hydaspes* from Melbourne arrives! *26th.*—Go to Gaiety, Charles Mathews's re-appearance in *Liar* and *Patter versus Clatter*. *31st.*—Opening of Alexandra Theatre, Camden Town; pretty theatre, bad pieces."²

"*June 6th.*—Take Carina in fly to Acton, and bring mother back to celebrate her eighty-ninth birthday at

being then an actor at Covent Garden Theatre. Educated first at a private academy in London, and afterwards went to Rugby. Originally intended for the Bar, but his father's fortune failing, he joined the dramatic profession, and made his first appearance as Romeo at the Birmingham Theatre, June 1810. Made his last appearance at Drury Lane, February 26th, 1851, as Macbeth, with the following cast:—Duncan, J. Ray; Banquo, Howe; Macduff, Phelps; Rosse, Cathcart; Lady Macbeth, Mrs. Warner; Gentlewoman, Mrs. Barrett; Hecate, Miss P. Horton; First Witch, Emery; Second, Bland; Third, Barrett. From that time he lived in retirement at Sherborne, in Dorsetshire, and at Cheltenham. Was twice married, first to Miss C. M. Atkins, a clever young actress; his second wife, whom he married in 1860, was Miss Cecile Spencer. He was buried in Kensal Green Cemetery. Perhaps the best records of his life will be found in "Macready's Reminiscences and Selections from the Diaries and Letters," edited by Sir E. Pollock, and in the "Eminent Actors" series, in which his life is edited by W. Archer.

¹ The theatre was at this time under the lesseeship of J. S. Clarke, but it was Mr. Richard Younge's company that appeared in Byron's play. Richard Younge, Lieutenant Grimble; Alice Ingram, Milly Petworth; Allen Beaumont, Sir Reginald Wilson; Mrs. R. Younge, Lady Wilson; G. Temple, Tom Pogson; Frederick Robson, Sir Aubrey Dobbs; J. G. Grahame, Arthur Wilson.

² It was opened under the management of Mr. Thorpe Pede with *Marguerite*, written by the lessee. It was a slight operetta, in which J. W. Turner, Gertrude Ashton, Montelli, and Miss Enrick appeared, and was followed by Robert Reece's three-act drama, *Friendship*; or, *Golding's Debt*. John Golding, T. Swinbourne; William Fairleigh, Charles Harcourt; Isaac Sprott, H. Forester; Thomas Hurst, F. Roland; Ellen Golding, Miss Carlisle; Laura, Louisa Carlyle.

Mr. Reuben Green's. 9th.—Alexandra Palace burnt down this day.¹ 10th.—Crystal Palace Commemoration Fête, Paxton Memorial, Ascot sweep, I get Corisande. 13th.—Read Sterry's delightful book, 'Shuttlecock Papers.' 16th.—Look in at Globe and see *Lady of Lyons*, Montague as Claude Melnotte, not good; Rose Massey, Pauline. 21st.—With C. C. B. to Queen's, Miss Clive (her first appearance as Constance) in *King John*, not good."²

"July 2nd.—Go to party of thirty at Chatterton's dinner at The Hawthornes, Clapham; fine house and grounds; meet Lord Alfred Paget, Mapleson, Fladgate, Beverley, Watts Phillips, E. C. Barnes, Halliday, Gravisson, Charles Dunphie, etc., etc. 5th.—To Lyceum with C. C. B., see *Charles the First*, delighted. 12th.—C. C. B. to Opéra Comique, new burlesque, by Burnand, *Kissi-Kissi*, or, *The Pa, the Ma, and the Padishah*, which is funny.³ 18th.—Dramatic College Fête at Crystal Palace; take C. C. B.; meet hosts of people."

"Aug. 8th.—See my dear Carina off to Ireland, Limerick *viâ* Waterford, Mrs. Reynolds her companion. 14th.—Gaiety adaptation, *Bibb and Tucker*.⁴ 28th.—Find by casual enquiry it is the birthday of John, thirty years head waiter at

¹ It had only been open three weeks, and the fire was caused by the upsetting of a plumber's "devil." It broke out about mid-day, and the whole place was in ruins by three o'clock. The grand organ had alone cost £30,000. Mr. Kelsey, the head plateman to Messrs. Bertram and Roberts, lost his life, and several were injured. Messrs. Defries lost a huge candelabrum valued at 2,000 guineas. The building was insured for £150,000, only a small portion of the cost of the palace and its contents.

² Creswick, *King John*; Katie Logan, the Prince; Ryder, Hubert; George Rignold, Falconbridge; H. Dalton, Salisbury; Miss Clive, Constance; Rose Egan, Prince Henry. The theatre was under the management of Marie Litton.

³ Taken from Offenbach's *Tulipatan*. *Kissi-Kissi*, Pattie Laverne; Grand Vizier Heerza Beeg Phal, Perrini; Prince, Kikki-Wikki, Alma Santon; the Padishah, Henry Corri; Ima Nussa, Harriet Coveney; Miss Della and Clara Jecks were also in the cast.

⁴ An adaptation of *Tricoche et Cacolet*. Mr. Tobin, R. Soutar; Mrs. Tobin, Nellie Farren; Sir Rupert Tasker, Maclean; Signora Vibrato, Miss E. Duncan; Bibb, L. Brough; Tucker, J. L. Toole.

the Edinburgh Castle, which I celebrate with a poem :

"JOHN'S" BIRTHDAY.

I.

Right in the midst of the roaring Strand,
If you want a chop there's a House at hand ;
There's nothing about it at all that's grand—
A narrow passage bestrewn with sand
Leads past the bar where the Natives "Stand"
According to ancient Law of the Land
Whatever a wayfarer may demand,
In glasses of ale or wine ;
The house for some hundred years has stood,
The porter's in pewter, the stands are of wood,
But the Beer is right, and the Chops are good,
And whenever you feel in a hungry mood
It's not a bad place to dine.

II.

The plainest dinner is better than none,
So into that old-fashioned parlour run,
If you want a chop about half-past one,
Or prefer it after the set of Sun,
And relish it quickly and hot ;
Its walls no mirrors nor pictures grace,
And its boxes are rather confined for space,
But a civil tongue and a smiling face
The waiter has always got.

III.

On a certain day, through that open door,
Hastily crosses the threshold o'er
One who might have been fifty or probably more,
For he held here his "Jubilee" years before,
And he asks for "a well done chop."
The faithful "John" in an undertone,
Transposes the order to "chop well done."
And, hurrying o'er the sanded floor,
He utters these words to the cook once more,
Who ever seems standing that fire before,
Shovelling over it coals galore
Peppered with coke on the top.

IV.

Five minutes a pint of Pale Ale to drink,
Five minutes to sit in that box and think ;
Each paper's engaged, and you see him shrink
From the bulky "Bradshaw" splashed with ink,
And he handles the knife instead ;

And merely for pastime fancies he must
Sever the crumb from that crisp new crust,
And he blunts his appetite—alight at first—
By sipping the ale, not to quench a thirst
But to moisten that flake of bread.

V.

As he poises a crumb on the point of his knife,
A bead of the Ale on the pewter rim
Seems to mirror an image of early life,
And the days of the past came back to him.
Years ago—forty or so—
He sat in that box, or the one below,
And ordered a chop as he did to-day.
Then his hair was dark—now it's thin and grey,
And he fancies he doesn't look quite so gay
As when first "How much?" he dared there to say—
Then 'twas easy to eat and a puzzle to pay—
Forty years!—each appears
No more than a minute—have passed away.

VI.

There's an elderly form on that well-worn seat
Sustaining its strength with something to eat,
And fancying fish is more tender than meat,
And that steaks are not quite such a succulent treat.
He remembers the time when that form was clad
In a shabbier coat than would now be had,
When the rusty garb was all seamed behind,
And the pockets were clearly but scantily lined;
But he thinks the old appetite, more or less,
Made ample amends for the shabbier dress,
And he wouldn't much mind to sit there and dine
As in Eighteen-hundred and Thirty-nine.
But strange, strange!
Thoughts range—
In thirty-six years there's a wonderful change.

VII.

In all these years of chops well done,
How the sands of life have run!
Furrowing brows and doubling chins,
Where are pulpits like our inns?
Vacant seats and empty chairs,
Wrinkled hands and thin grey hairs!

What has stern experience taught us
 Since our first chop here was brought us?
 Time that o'er the waiter passes,
 Bringing e'en *his* nose with glasses,
 Has his hour-glass turned o'er,
 Freely o'er this sanded floor,
 Yet its boxes, benches, shelves
 Are not altered like ourselves.
 Nay, the very flies but grow
 Like all the flies we used to know.

VIII.

Happy are they who in Twenty-five Years
 Find a record no worse than with "John" appears,
 Of a wish to do well and an effort to try,
 For more than the fourth of a century.
 Ever with readiness, ever with zeal,
 Helping the hungry and bringing the meal,
 Night and Day, Day and Night,
 Soothing the wants of the appetite,
 And giving the change which is always right.
 Oh, may we all, when our reckoning comes,
 On the top of Life's table so balance our thumbs,
 And add the items all gone before
 Into a total as safe and sure,
 Ready to say,
 In "John's" own way,
 "Thank you, Sir, much obliged ! Thanks !
 Good Day !"

E. L. B.

*Given at our Castle of Edinburgh,
 August 28th, 1875.*

30th.—To Haymarket, summer season opening with Walter Joyce manager, and J. S. Clarke as principal actor."¹

"Sept. 20th.—Drury Lane opens with my *Nobody* in London, and spectacular production of *Antony and*

¹ W. R. Field was associated with Walter Joyce in the management. J. S. Clarke appeared as Major de Boots in *The Widow Hunt*, and as Dr. Pangloss in *The Heir-at-Law*. Linda Dietz made her first appearance in this as Caroline Dormer ; George Belmore, 'Zekiel Homespun ; Hargreaves, Baron Duberley ; Emily Thorne, Lady Duberley ; Eleanor Bufton, Cicely Homespun. In *The Widow Hunt*, Harry Crouch, Felix Featherley ; Eleanor Bufton, Mrs. Swansdown ; Miss Dietz, Mrs. Featherley ; Walter Joyce, Frank Icebrook ; Emily Thorne, Mrs. de Boots.

Cleopatra.¹ 27th.—Carina returns from Ireland. We go to Lyceum opening, Bateman's third season with *Richelieu*, which is disappointing.² 29th.—To Gaiety, Charles Mathews's reappearance."³

"Oct. 4th.—Town early, meet C. C. B., when we wander half over London in search of chambers, as I have notice to leave here in March. Olympic opens, under Henry Neville's

¹ The first recorded production of this play of Shakespeare's was in 1758, at Drury Lane, when Garrick played Antony to the Cleopatra of Mrs. Yates. In 1813 Charles Young and Mrs. Faucit were the two principals at Covent Garden in a production which was a compound of Shakespeare's play and Dryden's *All for Love*; or, *The World Well Lost*, which was attributed to John Kemble. It was done at Drury Lane during Bunn's management, but the most notable revival was in 1849 by Phelps at Sadlers Wells, he appearing as Antony, and Miss Glyn as Cleopatra—perhaps the best that has been seen. Macready played Antony, and Miss Phillips Cleopatra, November 1st, 1833, and in this part of Dryden's play was introduced. May 1867, Henry Lorraine played Antony, and Miss Glyn Cleopatra for a month at the Princess's. A very elaborate production of the play was given at Manchester by Charles Calvert in 1866, he playing Antony; Mrs. Charles Calvert, Cleopatra; Maria B. Jones, Octavia; and James Lunt, Enobarbus. It was well received at the Standard in March 1855: Henry Marston, Antony; Miss Glyn, Cleopatra; John Dale, Pompey; J. Bradshaw, Octavius Cæsar; and E. B. Gaston, Enobarbus. The version now produced at Drury Lane was arranged by Andrew Halliday, who struck out the episode of Pompey, and altered the position of some of the dialogue, and it was played in four acts and twelve scenes. Miss Wallis created a highly favourable impression as Cleopatra; Mr. James Anderson was the Antony; Ryder, Enobarbus; Henry Sinclair, Octavius Cæsar; Howard Russell, Eros; Miss Hamilton, Octavia; Edith Stuart, Charmian. Miss Banks sang W. C. Levy's "May" song. Mdle. Geddi was the principal dancer. The ballets were arranged by John Cormack, W. C. Levey supplying the music.

² E. L. B.'s judgment appears to be at fault here, for Henry Irving was a great success in the title rôle; Isabel Bateman, Julie de Mortemar; J. B. Howard, De Mauprat; H. Forrester, Barradas; John Clayton, Louis XIII.; F. Charles, De Beringhen; E. F. Edgar, Huguet; H. B. Conway, François. Messrs. Tapping, Harwood, Branscombe, Henry, Collett, and Miss Le Thière were also in the cast.

³ He played Affable Hawk in *The Game of Speculation*, and Mr. Gatherwool in the farce of that name, originally produced about fourteen years before at the Haymarket, under the title of *Out of Sight, out of Mind*.

management; Byron's drama of *Sour Grapes*.¹ 6th.—To Globe Theatre with Carina; see Tom Taylor's drama of *Arkwright's Wife*, which I like very much, but fear it will not take the town.² 8th.—See Carina again off to Limerick *viâ* Milford Haven, on her emigration business. 11th.—Opening of National, late Holborn, Amphitheatre, under F. Strange's management. House full; but prospects, I think, not bright.³ 18th.—To Royalty: *Honeymoon* and *The Realm of Joy*,⁴ both indifferent. 23rd.—Carina at 6, Southampton Street, from Ireland to-day, with three of

¹ It was in four acts. Henry Neville played Lord Loraine; E. Righton, Toby Graham; Emily Fowler, Kate Fanshawe; Mrs. J. B. Howard, Old Lady Loraine; Edith Gray, Lydia Fane; Charles Neville, Petrel; Mrs. Stephens, Mrs. Gunn; G. W. Anson, Minidob; Emma Chambers, Tilly Ribstone; J. Vollaire, Gilbert Gunn; W. H. Fisher, Sir Vane Limpet. On the same night was played a new farce entitled *A Pair of Boots*.

² This was the joint work of Tom Taylor and J. Saunders, and had been done at Leeds and Manchester in the preceding year. Helen Barry, Margaret Hayes; Maria Daly, Nancy Hyde; S. Emery, Peter Hayes; Charles Kelly, Richard Arkwright; E. W. Garden, Hilkiah Lawson. On the same night Colman's farce, *X. Y. Z.*, adapted by S. Emery, was played with Compton as Neddy Bray.

³ Bayle Bernard's *Middy Ashore* was played with Bella Goodall as Harry Halcyon, and Plumpton as Tom Cringle. *Eurydice*—W. F. Vandervell's version of Offenbach's *Orphée aux Enfers*—followed with Signora Inez Arco in the title rôle. The now famous Sisters Vaughan appeared in the "grand ballet of Furies." Miss Kate Vaughan headed the troupe, and she startled the spectators not only by her graceful and really marvellous movements, but by appearing in black skirts and black tights relieved by gilt trimming. This was an innovation in the ballet. Annie Beauclerc, Orpheus; Lizzie Marshall, Mercury; Rosenthal, Pluto; Charles Heywood, Styx; Plumpton, Charon. There was also some tumbling by the brothers Elliott and Kellino, and an exhibition of giants.

⁴ In *The Honeymoon* J. Clarke was very good as Jacques, and Charles Wyndham made a hit as Rolando; Henrietta Hodson, the lessee, played Juliana; Augusta Wilton, Zamora; Maggie Brennan, Volante. *The Realm of Joy*, by F. Latour Tomline, a name assumed by W. S. Gilbert, was a free and easy version of *Le Roi Candaule* by Meilhac and Halevy, and was supposed to be a skit on the objections which the examiner of plays had raised against the original performance of *The Happy Land*. Mr. Scruby, J. Clarke; Mrs. Scruby, Maggie Brennan; Mr. Wilkinson, Charles Wyndham; Mrs. Wilkinson, Augusta Wilton. Charles Wyndham was the stage-manager.

her clients. A delightful hour with the heroine of the story of my life. 27th.—Take Carina to Olympic: *Sour Grapes* and new parody of *Richelieu Redressed*, revised by Reece.¹ 30th.—I take Carina to see my dear mother at Acton. The dear old soul going on for ninety, better than I could have expected. Tell her of our future arrangements *in re* Carina, whereat she is much pleased. Walk back to Notting Hill, sup with Carina's sister; after which write memoir of Edward Fitzball, the dramatist."²

¹ This was another skit on the Lord Chamberlain's interference with the theatrical programme. Righton made up Richelieu after the manner of Mr. Gladstone; and Mr. Canninge the Duke of Orleans like Disraeli; Miss Emma Chambers, De Mauprat; G. W. Anson. Huguet; Annie Taylor, Baradas; Mrs. Stephens, Marion de l'Orme. Righton gave imitations of Henry Irving in several of his principal characters.

² Edward Ball, or Fitzball, as he afterwards styled himself, was born at Burwell in Cambridgeshire. Was of good family, his father possessing a considerable estate, called "The Rookery." Fitzball gave a good account of his early days in his "Thirty-five Years of a Dramatic Author's Life," published in 1858. Misfortunes overtook his family, and he had to work for his living; so he entered a printer's office when he was twenty years old. Amongst his earlier works may be mentioned:—*The Innkeeper of Abbeville*; or, *The Ostler and the Robber*, done at Norwich; *Joan of Arc* at Sadlers Wells; *The Floating Beacon* at the Surrey; *The Pilot*, Adelphi; *The Flying Dutchman*; or, *The Phantom Ship*, Adelphi; *Father and Son* and *The Devil's Elizir*, Covent Garden; *Jonathan Bradford*, Surrey; *Walter Tyrrell*, Covent Garden; *Zazexizoxu* and *Paul Clifford*, Covent Garden; *The Siege of Rochelle*, Drury Lane; *Maritana*, *The Momentous Question*, Lyceum; *Azael*, Drury Lane; *The Miller of Derwentwater*, Olympic; *Berta*, Haymarket; *Nitocris*, Drury Lane. To give some idea of what a prolific writer he was, it may be mentioned that he wrote five tragedies, two comedies, the *libretti* to eleven operas, forty-five dramas and melodramas, and a dozen equestrian spectacles for Astley's. He also was the author of the following novels:—"The Romance of the Black Robber," in three volumes; "The Sybil's Warning," in two volumes; "Michael Schwartz; or, the Runaway Apprentices," and "The Revenge of Tarar;" and he published three volumes of poems: "Songs of the Birds," "Songs of the Sabbath Eve," and "This House to Let." His best ballads were, "My Pretty Jane," "When I beheld the Anchor weighed," "There is a Flower that bloometh," "The Peace of the Valley," and "In this Old Chair." He had been living for some years in retirement near Chatham, and died aged eighty, October 27th, 1873. Was buried in Chatham Cemetery.

"Nov. 1st.—*Road to Ruin* to-night renewed at Vaudeville, in place of *School for Scandal*, withdrawn after 404 consecutive nights.¹ 8th.—Attend Criterion,² private view in Piccadilly, 'everybody' present; magnificent theatre and establishment, where a thousand persons or more entertained with a princely hospitality. Haymarket re-opens under Buckstone, *School for Scandal*.³ Take Clement Scott and Green to Noakes's for supper; last night of existence of Opera Hotel, formerly known as Garrick's Head⁴ (Noakes's)—old memories."

"Dec. 11th.—My birthday, aged fifty-three. Receive

¹ On Friday, October 31st, the last performance of the *School for Scandal*, an epilogue written by E. N. Haxell was spoken by the principal members of the cast, and W. Farren was presented with a diamond ring. In *The Road to Ruin*, W. Farren appeared in what had been his father's part, that of Old Dornton. When the elder Farren filled this character at the Strand, the present William Farren played Goldfinch; Mrs. Glover, Widow Warren: Leigh Murray, Harry Dornton; and Mrs. Stirling, Sophia. The present cast was:—David James, Goldfinch (his first appearance in the character, and an excellent performance); Charles Warner, Harry Dornton; Horace Wigan, Sulky; Charles Fenton, Jacob; Thomas Thorne, Silky; Mr. Lily, Milford; Sophie Larkin, Widow Warren; Amy Fawsitt, Sophia. An epilogue was spoken at the close of the piece.

² This included the restoring of the theatre, the latter horse-shoe in shape, accommodating eight hundred visitors; the decorations were in white and gold, with blue satin hangings. It was completely under the level of the street. The whole was built for Messrs. Spiers & Pond from the designs of Mr. Thomas Verity, architect, of Northumberland Street, Strand.

³ Madge Robertson as Lady Teazle; Kendal, Charles Surface; Howe, Joseph Surface; Chippendale, Sir Peter; and Buckstone, Sir Benjamin Backbite.

⁴ E. L. B. no doubt refers here to the account that he wrote of it for the *Town* in 1839, when it was kept by one Henry Birks, whom he describes as "a gentleman of magnificent presence, blending the grandeur of the Duke of Sussex with the *suaviter in modo* of the immortal Doctor Slammer." He appears to have been a cook in his early days. He mentions at that time that Banister, Connell, Wildman, and Wollidge used to attend the harmonic meetings which were held there nightly, and that Lords Suffield, Waldegrave, Tenterden, and the Marquis of Waterford were *habitues* of the house. It was celebrated in later years for its suppers after the theatre, tripe being especially well cooked at the establishment.

pretty present from Carina from Ireland. 20th.—My panto. of *Puss in Boots* produced at Crystal Palace.¹ Take Carina, and we dine there. 23rd.—In the obituary to-day see the death announced of my dear old friend W. J. Adams, of Fleet Street. In the evening take Carina to night rehearsal at Drury Lane,² and introduce her to Ashby Sterry. 31st.—Finish work by midnight, then over mulled claret compounded by Horace Green, Spencer, Stone, Deane, and Watson, see our Old Year out at the Arundel Club. Thus comes to a close a most eventful year, promising of happiness for the next that I hardly dared ever to hope. For all the blessings I have received I trust I have been duly thankful. Thank God for all!”

Revenue for year £536.

1874.

“Jan. 1st.—New Year’s family party, my first letter as usual addressed to my dear mother. Record the deaths in the New Year’s obituary of Mrs. W. S. Woodin and David Morier Evans,³ the latter especially connected with early memories. 2nd.—Charles Santley kindly sends a New Year’s gift to my dear mother of £5. 3rd.—To Vaudeville, *Ruy Blas Righted*,⁴ a burlesque. 15th.—Olympic, to see Marion

¹ George Conquest, Demon Dolorious ; an Ogre, Old Gobble-’em-up ; the Imp of Mischief, and, finally, a giant from which he sank to a dwarf, insignificant in size. Caroline Parkes, Marie Bertrand, Everard, Frank Wood, Harry Marshall, and George Conquest, junr., were in the cast, the latter as *Puss in Boots*. Oscar Barrett arranged the music.

² This was E. L. B.’s twenty-fourth pantomime at Drury Lane, and was entitled *Jack in the Box* ; or, *Harlequin Little Tom Tucker and the Three Wise Men of Gotham*. Harriet Coveney, Alma Murray, Brittain Wright, Fred Evans, Miss Amalia, and Violet Cameron were in the opening. Harlequins, Will Simpson and Will Harvey ; columbines, Lizzie Grosvenor and Miss S. Harvey ; harlequina, Miss A. Rosalind ; clowns, F. Evans and W. H. Harvey ; pantaloons, P. Herring and J. Morris.

³ Aged fifty-four. For some years wrote the financial article in several newspapers, and later became the owner of the *Hour* and other newspapers.

⁴ Or, *The Love, the Lugger, and the Lackey*, by Robert Beeca. Don

Terry play in *School for Intrigue*.¹ 24th.—To Globe; Arthur Cecil's first appearance on the regular stage: *Committed for Trial*.² Cecil good, but piece open to strong objections. 26th.—In evening papers a telegram of Livingstone's death. 31st.—Adelphi; new piece for Billingtons, *Rough and Ready*.³ John Douglass, of Standard Theatre, died this day."⁴

"Feb. 3rd.—Write memoir of Douglass. Professor Anderson died to-day at Darlington, aged sixty.⁵ 7th.—To Lyceum,

Cæsar de Bazan, Kate Bishop; Don Salluste, Thomas Thorne; Ruy Blas, David James; the Queen, Miss Marie Rhodes; Donna Casilde, Lizzie Russell.

¹ This was an adaptation by J. Mortimer of *The Marriage of Figaro*, and was produced December 1st at the Olympic. Henry Neville, Count Almaviva; E. Righton, Figaro; W. H. Fisher, Cherubino; G. Cannings, Bazile; Vollaire, Dr. Bartholo; Edith Gray, Countess Almaviva; Emily Fowler, Suzanne.

² This was founded on *Le Réveillon*. Arthur Cecil appeared as Jonathan Wagstaffe; Carlotta Addison as Mrs. Wagstaffe; H. J. Montague, Alfred Trimble; G. Temple, Portiboy.

³ By Paul Merritt. Mr. and Mrs. Billington, Mark Musgrave and Widow Valentine; M'Intyre, Hickory; F. Manton, Harry; Ellen Meyrick, Alice May; Eleanor Phillips, Amelia Norman.

⁴ Born March 17th, 1814, and was sixty years of age when he died, the last twenty-five of which he had been manager of the Standard Theatre. He was one of a family of twenty-one brothers and sisters, fourteen of whom survived him. Began as small super when eleven years of age, at Covent Garden in the pantomime, soon became an "imp," and worked his way steadily up at minor theatres until he eventually became lessee of the Marylebone Theatre. In 1845 succeeded Nelson Lee at the Standard. He was very good in nautical parts. Was himself the architect of the New Standard, opened December 1867. He had been from 1833 to 1845 manager of the Gravesend; Old City; Orange Street Theatre, Chelsea; the Clarence, King's Cross; the Yorkshire Stingo; the old East London; New Queen's, Windmill Street, Haymarket; and Westminster; and for fourteen years, from 1857 of the Pavilion. Made his last appearance in *Ben the Boatswain* in 1869. He was great in the production of pantomimes. Was buried at Abney Park Cemetery.

⁵ Born at Kincardine, July 14th, 1814. He appears to have been of poor descent, and at an early age to have joined the equestrian company of Benjamin Candler. Began his stage career with Mollindar, and then with Holloway of Liverpool. It was the clever legerdemain of Signor Blitz that induced him to turn his attention to conjuring, in which he eventually became known as "The Wizard of the

and see Hamilton Aidé's new play, called *Philip*,¹ which goes off very well, and I think is likely to have a long run. It is a French piece elaborated. 14th.—Valentines from Carina and my mother. At night to Covent Garden; see *Rip van Winkle*,² and part of *Red Riding Hood*, with which much pleased. 16th.—To Olympic; see wretched performance of *Much Ado about Nothing*.³ 28th.—The Tichborne trial concluded, and Arthur Orton gets fourteen years."

"*March 2nd.*—To Webster's farewell benefit as manager at Drury Lane, great house. *School for Scandal*.⁴ Meet

North." He made considerable sums of money which he invested in building the then largest theatre in Scotland, on Glasgow Green, but this, unfortunately for him, was burnt down in three months. However, he pluckily began conjuring again, and appeared before almost all the crowned heads in Europe, including Her Majesty. In 1851 he went to America, and was a great success. He took the Strand, Adelphi, Covent Garden, the St. James's, the Lyceum, and again the Covent Garden Theatre, during his tenancy of which the theatre was burnt down. As an actor he was an excellent Rob Roy, and, amongst his other celebrated parts were those of William in *Black-eyed Susan*; Rolla in *Pizarro*, and Wandering Steenie in *The Rose of Ettrick Vale*. Almost immediately on the loss he had sustained from the fire at Covent Garden, which was one of several thousand pounds, the remainder of his estate was swallowed up in the failure of the British Bank. Again he set out to make another fortune, and went for a tour round the world, but had a succession of ill luck, for his tour in America in 1863 was spoiled by the Presidential Election, and, subsequently by the Civil War. There being no means of making money at his profession in America, he returned to England and reappeared at Liverpool January 11th, 1863. He was most beneficent in his charities to public institutions all over the world.

¹ Philip, Henry Irving; Juan, John Clayton; Count Flamareus, H. B. Conway; Mons. Virey, Tapping; Madame de Privoisin, Virginia Francis; Countess de Miraflore, Georgina Pouncefort; Marie, Isabel Bateman.

² Charles Rice was the Rip van Winkle. Rose Massey, Rose Osman, and Miss Craven were included in the cast.

³ Henry Neville, Benedick; W. H. Vernon, Don Pedro; Fisher, Claudio; C. Neville, Don John; Vollaie, Leonato; E. Righton, Dogberry; Anson, Verges; Marie Dolby, Balthazar; Emily Fowler, Beatrice; Marion Terry, Hero.

⁴ There was an extraordinary cast for this occasion, which was as follows:—Sir Peter Teazle, Phelps; Sir Oliver Surface, S. Emery;

everybody on the stage. 6th.—Duke and Duchess of Edinburgh expected at Gravesend to-morrow. Carina and I take early train to Gravesend, town in great excitement. We arrange to take the front of a house in the London Road. With happy thought Carina tastefully contrives a tasty device, 'Welcome from New Zealand.' 7th.—Up early, Carina, Mrs. Gibbons, and myself decorating the house. Safe arrival of the Duke and Duchess at Gravesend, and as they pass our decorated house Carina throws bouquet into the carriage. All the Press people down for the occasion. 12th.—With Carina and members of the Press to Ahlborn's, Regent Street, where we meet George Maddick and his daughter. See the entry into London of the Duke and Duchess with the Queen; deep snow on the ground. 14th.—See Carina off by Irish night mail to Dublin on Emigration business. 21st.—Opening of the Criterion Theatre;¹ there meet everybody. Byron's comedy, *An American Lady*, bright and pleasant. Gilbert's extravaganza of *Topsy* Joseph Surface, Creswick; Charles Surface, Charles Mathews; Sir Benjamin Backbite, Buckstone; Crabtree, Compton; Careless, H. J. Montague; Trip, J. Clarke; Moses, J. L. Toole; Snake, T. Thorne; Rowley, Horace Wigan; Sir Harry (with the song "Here's to the Maiden"), W. Wrighton; Sir Toby, J. Billington; Servant to Joseph Surface, David James; Servant to Sir Peter Teazle, Lionel Brough; Servant to Lady Sneerwell, Brittain Wright; Lady Teazle, Helen Faucit; Mrs. Candour, Mrs. Stirling; Lady Sneerwell, Mrs. Alfred Mellon; Maria, Isabel Bateman; Lady Teazle's Maid, Nelly Farren; Guests by Messrs. Butler, Arthur Cecil, H. Cox, J. A. Cave, H. Carter, D'Auban, G. Elliott, W. H. Eburne, H. Ferrand, Augustus Glover, Righton, C. Harcourt, Maclean, Marius, F. Roland, H. St. Maur, C. H. Stephenson, R. Soutar, J. G. Taylor, E. Terry, H. Vaughan, etc. John Parry played a pianoforte accompaniment to the incidental song. An address written for the occasion by Oxenford, was delivered by Mrs. Keeley, and Mr. Webster made a clever speech. The benefit realized £2,000, and Charles Mathews stated that the united ages of the ladies and gentlemen who had given their services amounted to two thousand.

¹ It was opened under the management of H. J. Byron and E. P. Hingston. Alfred Cellier, musical director; Geoffrey Greville, J. H. Barnes; Lucy Faulkner, Jane Rignold; Mrs. Magennis, Miss Hughes; Sir Ransom Trivass, David Fisher; Harold Trivass, H. J. Byron; Georgina Greville, Mrs. John Wood; Screw, J. Clark. *Topsy Turveydom* was a musical extravaganza by W. S. Gilbert, and was an elaboration by the author of one of his "Bab Ballads."

Turveydom, ingenious but dreary. 28th.—Revived at Adelphi, *Sea of Ice*.¹ Miss Leighton, pupil of Ryder's, at Queen's, as Julia in *The Hunchback*.²

"April 4th.—*School for Scandal*,³ at Prince of Wales's, to which Scott goes. I take Strand⁴ and Holborn;⁵ J. S. Clarke appears. Very bad five-act piece by Byron, called *The Thumbscrew*. 6th.—Globe; Toole as Hammond Coote, in a new piece of *Wig and Gown*, by James Albery, which is farcical and odd, but not very good. 7th.—Poor Bob Romer's death announced in the papers, aged fifty-six.⁶ 25th.—Clement Scott arrives, and with Green and Belford in fly from Gravesend to Gadshill *viâ* Cobham; six o'clock dinner at Falstaff, after long pedestrian journey *in interim* through the woods; a moonlight drive home, and altogether the affair pronounced a great success. Scott stays at Rosherville Hotel."

¹ It was in the bills as *The Prayer in the Storm*, or, *The Thirst for Gold*. Geneviève Ward appeared as Blanche de Valois and Unarita; James Fernandez, Pedro; Brittain Wright, Guillot, otherwise "Putney Bill;" Howard Russell, Jules de Valois; Augustus Glover, Porpus; Cicely Nott, Countess de Brissac; Miss E. Phillips Adèle.

² Bessie Edwards, Helen; Ryder, Master Walter; Leathe, Modus.

³ Sir Peter Teazle, John Hare; Sir Oliver Surface, Charles Collette; Sir Benjamin Backbite, Lin Rayne; Sir Harry Bumper, Crauford; Sir Toby, Campbell; Joseph Surface, S. B. Bancroft; Charles Surface, Coghlan; Crabtree, Arthur Wood; Careless, Herbert; Rowley, R. Cathcart; Moses, F. Glover; Snake, Newton; Trip, Markby; Lady Teazle, Marie Wilton; Lady Sneerwell, Fanny Josephs; Mrs. Candour, Mrs. Leigh Murray; Maria, Blanche Wilton.

⁴ At the Strand, Robert Reece's three-act play, *May*; or, *Dolly's Delusion*. Joe Solly, E. Terry; Dick, Odell; Ben, Harry Cox; Dolly, Ada Swanborough; Julian Rothsay, W. H. Terriss; Edith Landsell, Nelly Bromley; Sir Barnaby Lapwing, Harry St. Maur.

⁵ The Holborn was opened under the management of Messrs. Walter Joyce and Field. J. S. Clarke appeared as Phineas Pettiephogge; Linda Dietz, Ethel. The remainder of the cast was not one calling for special mention.

⁶ He died on the 5th inst. in Bloomsbury. Born November 23rd, 1807. Made his first appearance in London at the Lyceum, October 9th, 1834, as the Mayor of Ardres in T. J. Serle's historical drama, *The Widow Queen*. Remained there a considerable time, and subsequently became a member of the Olympic, Strand, and Adelphi companies: with the latter he remained up till the close of his dramatic

"*May 6th.*—Post my copy, then return to my rooms; pleasant read and dreamy reverie over the wonderful change from the last year; feeling so happy now in the reunion of the long parted. Down to Rosherville; dinner with Carina, hear of Toole and a dozen of the Globe Company dining at the Falcon. A quiet day by ourselves, and halcyon hours in the evening, hearing the nightingales. *9th.*—Take Carina and Mrs. Gibbons in fly to drive to Cobham and Gads-hill; call on Charles Dickens. *16th.*—Go to Royalty and see interesting piece, *Archie Lovell*, adapted by F. C. Burnand, from Mrs. Edwards's novel of same name.¹ *20th.*—In Birmingham letter include my reminiscences of J. L. Toole, who this week closes his engagement at Globe by his farewell appearances in *Paul Pry* and *The Spitalfields Weaver*, before going to America. *25th.*—To Globe Theatre; *La Fille de Madame Angot*, with five weeks' season with Gaiety Opéra-bouffe Company; fairly done.² *28th.*—Mr. Green, my solicitor, looks in and I execute my will, appointing my dear Caroline (God bless and preserve her) my sole executrix and legatee."

"*June 3rd.*—Derby Day, box at Gaiety to see Charles Mathews in *The Critic*, great falling-off from what I can remember. I wish he would retire—he is now seventy-one. *8th.*—Mother's ninetieth birthday; Carina and I pay her a visit at Acton. She is wonderful for her age. Afterwards correct proofs of 'Comic Catalogue' for Mrs. Green's fancy fair, of which I have five hundred copies printed for her. *11th.*—Our long proposed happy day, which we realize at last! After reviving old Chelsea memories with Carina, call at Lansdowne Road, meet Horace Green, Bendall, etc. We take train from Victoria to Margate, and stop at Kirby's career. He was a very amiable and amusing comedian, and had a great peculiarity of voice. Was buried at Brompton Cemetery.

¹ Rev. Mr. Lovell, T. Bannister; Mrs. Lovell, Emily Thorne; Archie, Henrietta Hodson; Gerald Durant, G. F. Neville; Captain Waters, G. H. Peveril; Lucy, Augusta Wilton; Mrs. Blythe, Maggie Brennan; Dr. Blythe, Fosbrooke; Major Seyton, G. Rignold.

² A new adaptation by H. L. F. du Terraux. Mdlle. d'Anka as Mdlle. Lange; Constance Loseby, Clairette; Perrini, La Vivandière; Lyall, Pomponnet; Cotte, Ange Pitou; Alice Cook, Amaranthe; J. H. Riley, Trenitz.

Crown and Anchor Hotel. The day beautiful, and the realization of hopes hardly dared to believe would ever be fulfilled. 13th.—Walk from Margate to Ramsgate *viâ* Kingsgate. Lunch at Trafalgar, West Cliff, Ramsgate. Then train to Deal, dine at the Royal Hotel; back at night by railway to Margate and quiet evening. Day cold, but most happily spent: old memories recalled, and thus this strange life of mine opening to its brightest chapter. 15th.—Record death of Mr. Frederick Ledger, aged fifty-eight.¹ Sit up late pondering over the close of another life so closely linked with my own. 17th.—To Criterion: *Bonny Fishwife*, Miss Rachel Sanger.² 23rd.—Look in at Vaudeville: *Old Heads and Young Hearts*, very well played, but that particular comedy seems now an uninteresting production. 26th.—Dine with Hollingshead, at Garrick Club, to meet Dion Boucicault, Joseph Knight, Hon. Lewis Wingfield, Oxenford, and Thorne,³ the American actor. The chief incident telegraphing to Queenstown to know if the Cunard boat has been seen off the Fastnet Rock, eighty miles from Queenstown; reply in quarter of an hour: 'Not yet.' Grieved to hear of Howard Staunton's death."

"July 2nd.—Chatterton's annual dinner at The Hawthornes. Lord Alfred Paget, Lord William Lennox, Mr. Hillert, Oxenford, Beverley, Dunphie, Hon. Lewis Wingfield, Leopold Lewis, Sir George Armytage, Barry Sullivan, Creswick, James Anderson, etc. Pleasant evening, and walk back with Oxenford and Dunphie. 4th.—Bateman's benefit and last night of Lyceum.⁴ 14th.—I announce the death of Fielding, the charming singer; another gap in the narrow-

¹ Editor and proprietor of the *Era*, the position of which he had so materially benefited and improved by his unflagging zeal and energy. He was an able and enthusiastic Mason. Was buried in Norwood Cemetery.

² John Clarke in his original *role* of Gaiters; Rachel Sanger, Miss Thistledown.

³ [Thorne is the brother of Mrs. Jordan, and grandson, I should think, of the Thorne I knew.—E. L. B.]

⁴ At the morning and afternoon performances fourth act of *Leah*, with Miss Bateman; third act of *The Bells*, with Henry Irving as Mathias; second act of *Philip*, Mr. Irving and Miss Virginia Francis in

ing circle of old acquaintances.¹ 20th.—Off to Margate by *Eagle* from Tilbury; stay at Crown and Anchor, attend the opening of the New Theatre by Fort, of Rosherville. Send up notice by telegram. 30th.—Record the death of Mrs. Walter Lacy.”²

“Aug. 1st.—Opening of Princess’s with *Janet Pride*³ (Chatterton’s management). Webster plays in it, and wonderful for his age. 3rd.—The double birthday. I attend Buckstone’s benefit, and close of season at Haymarket with comedy of *Madcap Prince*,⁴ by Robert Buchanan. 22nd.—Sterry brings me his book of ‘Tiny Travels.’ Haymarket opening with Buckstone’s Comedy Drama Company. Adaptation of Octave Feuillet’s *Le Sphinx*, by Campbell Clarke, which is very dull and dreary, and makes me savage at thus wasting in town alone a lovely moonlight night. 25th.—I have to record the death of Mr. Betty, the once famous ‘Young Roscius.’⁵ 29th.—Drury Lane re-opens for

their original characters, and the fourth act of *Charles the First*, Irving in the title rôle, John Clayton as Cromwell; Isabel Bateman the Queen; and *Raising the Wind*, with Henry Irving as Jeremy Diddler.

¹ William J. Fielding was a member of St. Paul’s Cathedral choir, and well known as a charming singer of old ballads. Belonged to the Urban and other literary societies.

² Well known as Miss Taylor. Made her professional *début* at the Bath Theatre, as Julia, in *The Rivals*, November 5th, 1827. She could play almost in any range of character. She made her London appearance at Covent Garden in Dimond’s three-act play, *The Carnival at Naples*, as Nina, October 30th, 1830. Married Walter Lacy in 1839. Made her last appearance at the Olympic in 1845. She was of great value as a singing actress. Was sixty-seven years of age at the time of her death.

³ Benjamin Webster, Richard Pride; George Belmore, Dicky Trotter; F. Barsby, Bernard; M’Intyre, Black Jack; Mrs. Mellon, Janet. On the same night Kate Vaughan appeared, with her famous troupe of dancers.

⁴ Major Sterne, Howe; Mistress Vane, Mrs. Chippendale; Harry Lisle, Kendal; Elinor Vane, Madge Robertson; Colonel Bruton, Rogers; the Prince, Weathersby; Cicely Clover, Mrs. Fitzwilliam. Mr. and Mrs. Kendal also appeared as Mr. and Mrs. Honeyton in *The Happy Pair*. Buckstone made his usual speech.

⁵ William Henry West Betty was born at Shrewsbury, September 13th, 1791, and came of an excellent family. When quite a child his father read to him “*Wolsey’s Lament*,” which appears to have been the

season; we go to see *Amy Robsart*.¹ Wonderful to say I stop out the entire performance, and stay at home afterwards to enjoy pleasant fireside chat."

"Sept. 26th.—To Drury Lane; see *Richard Cœur de Lion* (Talisman), by Andrew Halliday, expensively mounted, but not enthusiastically received. I sit with Sala and his wife in stalls."²

original cause of the boy turning his attention to the stage. In 1802 he saw Mrs. Siddons appear as Elvira in *Pizarro*, at Belfast, and this seems to have fixed his determination. His parents at length gave way, and he appeared at the Belfast Theatre on August 16th, 1803, as Osman in *Zara*, when he was but eleven years old. He drew a tremendous audience, and made a great success. On the following Wednesday he appeared in *Douglas*, and on the Friday as Rolla. He next went to Dublin, on November 28th, 1803, and, besides other characters, he appeared as Hamlet, of which he learnt the part in three mornings. After visiting other Irish theatres, he went to Glasgow, on May 1st of the following year; and appeared at Birmingham, August 13th, 1804. On December 1st following, he made his London *début* at Covent Garden Theatre. His appearance created quite a *furor*, extra precautions were obliged to be taken both in and outside the house on account of the crush, and he made a brilliant success as Achmet in *Barbarossa*. On December 10th he appeared at Drury Lane in the character of Douglas, where there was like excitement, and he was getting fifty guineas a night and a clear benefit. He received nearly a thousand pounds for thirteen nights at Birmingham. He toured until 1808, when he was entered as Fellow-Commoner at Christ's College, Cambridge. He left the University in 1811, on his father's death: re-appeared on the Bath stage, February 15th, 1812, and made a provincial tour. He then left the stage for six years. Made his last public appearance at Southampton as the Earl of Warwick, August 12th, 1824. Retired from the stage at the age of thirty-two. He died on Monday, August 24th, at his residence in Amptill Square, in the eighty-third year of his age. Was buried at Highgate Cemetery.

¹ Creswick, Richard Varney; H. Sinclair, Earl of Leicester; F. Charles, Sir Walter Raleigh; Terriss, Tressilian; H. Kemble, Tony Foster; Brittain Wright, Sir Walter Scott; Dolman, Wayland Smith; Parkes, Bowyer; Miss Wallis, Amy Robsart; Edith Stuart, Queen Elizabeth; Clara Jecks, Janet; Kate Vaughan, Flibberti-gibbet. The opening of E. L. B.'s pantomime, *Jack in the Box*, was also given. In it Violet Cameron played Little Bo-peep, and Kate Vaughan Goblins.

² King Richard, James Anderson; Sir Kenneth, W. Terriss; Edith Plantagenet, Miss Wallis; Queen Berengaria, Bessie King; Conrad of

"Oct. 3rd.—To Adelphi to see Madame Céleste reappearing in *The Green Bushes*. 10th.—To Haymarket, with opening of Sothorn, after three years away, as Lord Dundreary. I stay three acts to see this farcical absurdity, which plunges me into an awful state of gloom. 12th.—At Rosherville, lovely weather, writing together in the evening, the bright October day and the sympathetic unison afterwards, refreshing to the wearied spirits of one who has not till now passed the proverbial 'happy day' at Rosherville. 24th.—Carina takes Clement Scott and Miss Emily Faithfull to look over Emigration Depot at Blackwall. 31st.—At night to Vaudeville; a trifle by Robert Reece, called *A Green Old Age*.¹ Home to celebrate Halloween. Henry Irving made his first appearance at Lyceum as Hamlet."

"Nov. 11th.—Dine with Soutar at Carr's, he tells me he first appeared at St. James's for Mrs. Gibb's (Miss Graddon) benefit in 1852 as an amateur. *Follies of a Night* and *Modus*. 20th.—See death of George Stiff announced in *Times* newspaper.² 30th.—To Princess's; *Hamlet, the Hysterical; A Delusion in Five Spasms*, by Mr. Snow—at least not vulgar or offensive, and occasionally clever."

"Dec. 1st.—To Quebec Institute to hear Miss Emily Faithfull's lecture on emigration to New Zealand, Sir Charles Clifford in chair. 2nd.—I hear of Watts Phillips having died this morning, he would be about forty-five; write memoir.³ 10th.—After taking copy at midnight, return

Montserrat, H. Sinclair; Archduke of Austria, Dolman; King Philip of France, H. Kemble.

¹ Old Tom, Lestocq; Old Joe, Handford; Mrs. Noodle, Kate Bishop; Mrs. Poodle, Amy Roselle; Lieutenant Drummond Fyfe, Nelly Walters; Lieutenant Mayne Masters, Cicely Richards; Noodle, Thorne; Poodle, David James. It was a musical improbability, the music of which was by F. Clay.

² This was the Stiff so often referred to in the earlier portions of E. L. B.'s diary.

³ Born in London in 1829. Was intended for an artist. Was the only pupil of George Cruikshank, and afterwards studied in Paris for some years. Wrote for several comic periodicals, and for "Diogenes" under the signature of "The Ragged Philosopher," "Thoughts in Tatters," and "The Wild Tribes of London," and from that time

home with a grateful heart for mercies vouchsafed. I smoke my first pipe after completing my fifty-fourth year. God be thanked for the health permitted me and for the greater happiness I now possess. Hosts of congratulations and presents. 15th.—We go to Lyceum; I am delighted with Irving's Hamlet, the freshest and most thoughtful I remember to have seen. 16th.—Miss Wallis's benefit at Drury Lane: *Romeo and Juliet*.¹ She looked and played it charmingly. 17th.—Hear of the death of 'Paddy Green,' having occurred at the beginning of this week. How few are now left of my early acquaintances!² 19th.—Hear of death of poor Harry Fiest (Hotspur) last night. 22nd.—My *Cinderella*.³ produced at Crystal Palace. Pretty transformation allegory, the best part of it. 23rd.—Princess's; see first performance of the pantomime, *Beauty and the Beast*,⁴ by the 'Brothers Grinn,' Kate Vaughan very good.

worked entirely with his pen. His first dramatic attempt was *Joseph Chavigny*, produced by Benjamin Webster at the Adelphi, May 1856. He was also author of *The Poor Strollers*, *The Dead Heart*, *Paper Wings*, *A Story of the 'Forty-five*, *Camilla's Husband*, *A Ticket-of-Leave Man*, *His Last Victory*, *Paul's Return*, *The Woman in Mauve*, *Theodora*, *The Huguenot Captain*, *Lost in London*, *Nobody's Child*, *Maud's Peril*, *Not Guilty*, *On the Jury*, *Amos Clark*, and *Marlborough*; or, *Three Phases of a Life*. He was also the author of several novels. Buried at Brompton Cemetery.

¹ Terriss, Romeo; Miss Wallis, Juliet; James Johnstone, Capulet; James Anderson, Mercutio; John Ryder, Friar Lawrence; Mrs. Manders, the Nurse; Cicely Nott, Lady Capulet.

² This was the Paddy Green so well known for years as the proprietor of Evans's Music Hall, and by old frequenters for the urbane manner in which he used to tender his snuff-box, and call everybody "My boy, my dear boy!"

³ *Cinderella*, or, *Harlequin and the Little Glass Slipper*, the *Magic Pumpkin*, and the *Butterfly's Ball and the Grasshopper's Feast*. Caroline Parkes, Brooklyn, W. H. Payne, Mrs. Aynsley Cook, Miss Jenny Jones, Alice Mansfield, Fred Payne, and Emmeline Cole were in the opening. Harlequin, Fred Payne; Mdle. Esta, Columbine; Tully Lewis, Pantaloon; Harry Payne, Clown.

⁴ *Beauty and the Beast*; or, *Gog and Magog, the Butterfly Prince*, and the *Realms of Flowers*. Messrs. Evan Beverley, G. Belmore, and Travers; Misses W. Emery, Russell, Marion, Dorling, Macdonald, Alma Murray, and Kate Vaughan were in the opening. Harlequin, C. Ash; columbine, Miss Adams; pantaloons, H. Marshall; clown, Little Rowella.

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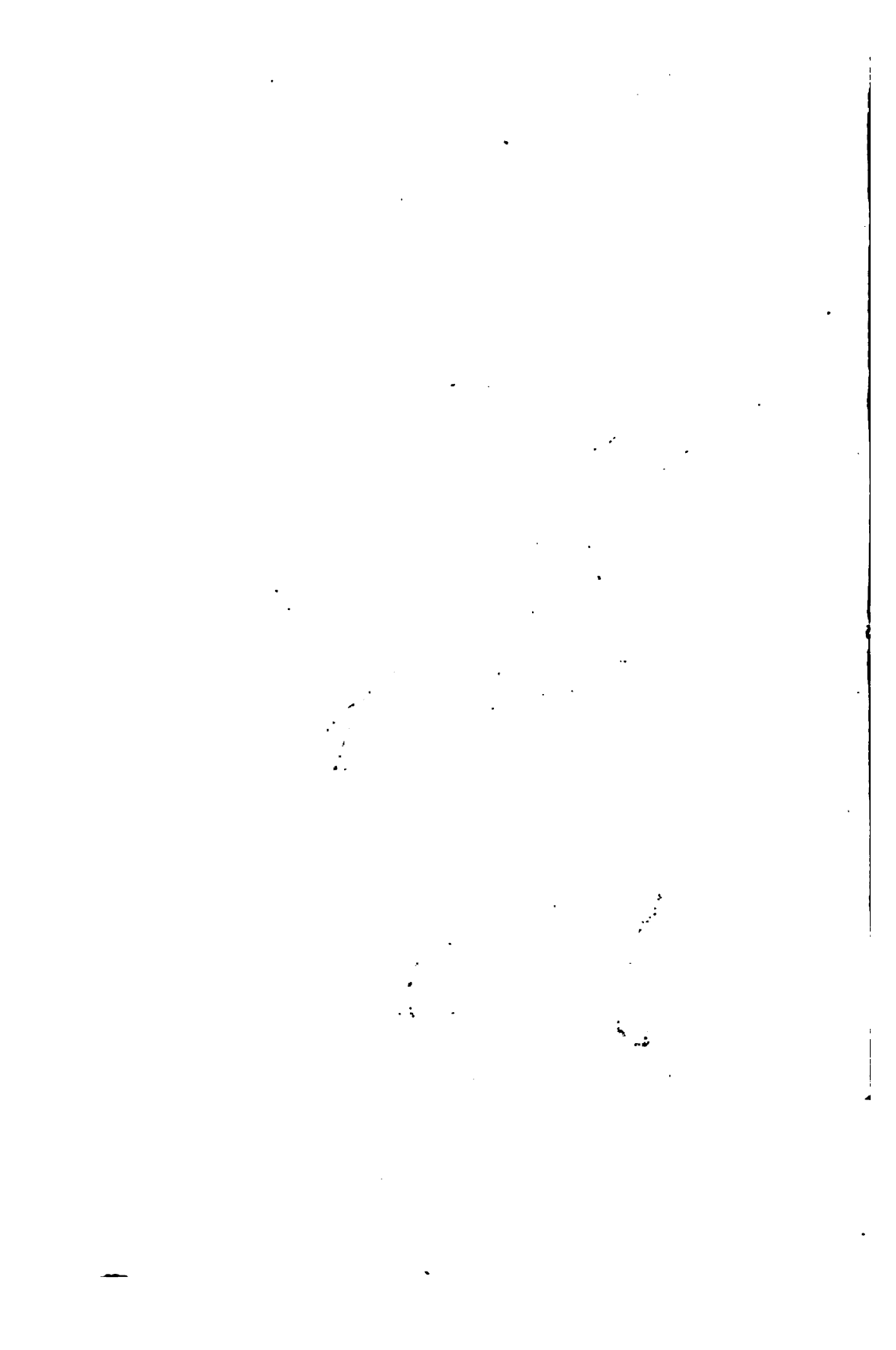


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24th.—Adelphi pantomime, *Children in the Wood*,¹ goes off well. Then to Drury, *Aladdin*,² which I think is very different from what I intended. I experience my usual disappointment. Comic business seems to be execrable. 31st.—Family dinner at Notting Hill, bringing thus to a happy close another year which seems fuller of promise of happiness than any of the preceding ones. For all that I have received in this year now gone I give God hearty thanks, and trust that in the future stores of happiness may lie through the re-union of my old love and all the happiness this season signifies; and so peacefully exits 1874.”

Total for year, £587 11s.

1875.

DURING the month of January, there appears to have been nothing of special dramatic interest that E. L. B. noticed.

“Feb. 6th.—Night to Princess’s; ³ *Lancashire Lass* revived; drama a good one; very well done. Read and record destruction of Edinburgh Theatre.⁴ 11th.—My dear wife

¹ *Harlequin the Children in the Wood, Old Father Æsop, Cock Robin, and Jenny Wren.* F. Moreland, Miss E. Stuart, Katie Logan, Masters F. and A. Forrest, Miss Louise, James Fawn, Miss Amalia, Miss Cameron, Miss Hudspeth, Sylvia Hodson, and S. Calhaem in opening. Harlequin, E. D. Dean; clown, A. Forrest; pantaloons, Paulo; columbines, Misses Parry and St. Pierre.

² *Aladdin*; or, *The Wonderful Lamp.* In the opening were Victoria, Rosina, Jessie, Fred, and Fawdon Vokes; Harriet Coveney, Clara Jecks, Cicely Nott, N. Naylor, and Joseph Robins. Harlequins, W. Harvey and W. Simpson; clowns, F. Evans and W. H. Harvey; pantaloons, Paul Herring and J. Morris; columbines, Lizzie Grosvenor and S. Harvey; harlequina, Amy Rosalind.

³ W. Terriss, Ned Clayton; J. B. Howard, Robert Redburn; George Belmore, “Spotty”; Sam Emery, the “party by the name of Johnson”; J. G. Shore, Darville; Lydia Foote, Ruth; Mrs. Alfred Mellon, Kate Garstone; Alma Murray, Fanny Darville.

⁴ This was the Theatre Royal, originally known as the Adelphi. Burnt down May 24th, 1853, when Mr. Wyndham was lessee, and was

appointed on the staff of the Queensland Government Emigration. At night, revival of *Slave Life*; or, *Uncle Tom's Cabin*, at Adelphi; middling.¹ 12th.—To Alexandra Theatre, Camden Town. See Miss Clayton appear as Pauline, Walter Bentley as Claude. 13th.—To Drury. *Rebecca* revived.² 15th.—Carina sent for to my dear mother. Returns to me next day with the intelligence that her soul took wing at one o'clock this day, at the age of ninety. I could not have wished her life to have been more happily closed, surrounded by the loving care of my wife and her family. 17th.—Lay my dear mother to rest at the Hanwell Cemetery, where we have bought sufficient ground to rest ourselves. 23rd.—Give my annual dinner at the Cheshire Cheese. Present: Miss Emily Faithfull, Deane, Horace Green, Clement Scott, Ashby Sterry, Cormack, Mr. and Mrs. Edward Ledger, myself and wife. We afterwards go to Sterry's rooms in the Temple, where we stay till nearly midnight. 26th.—Record the hundredth consecutive night of Irving's *Hamlet*; supper given by Bateman in saloon."

"*March 5th.*—Go to Gaiety. See *Midsummer Night's Dream*; ³ indifferently done. 15th.—My wife off to Ireland

re-opened in 1855 by him, under the name of the Queen's. This building was removed to make way for the new Post Office. Another one was built, which was called the Royal, and which was again destroyed by fire, January 14th, 1865, and six lives were lost. This fire, like the one now recorded, also occurred during the run of the pantomime. The fire broke out at 2 p.m., and the building and scenery fittings were utterly destroyed by 4. Some of the properties only were saved.

¹ Mark Lemon and Tom Taylor's adaptation of Mrs. Beecher Stowe's story. Howard Russell, Uncle Tom; Henry Sinclair, George Harris; W. M'Intyre, Simon Legree; F. Barsby, Mr. Shelby; F. Moreland, Sol; Edith Stuart, Eliza; Miss Hudspeth, Topsy; Miss S. Hodson, Aunt Chloe; Marie Henderson, Cassy; Harry Grattan played Eliza's child.

² James Fernandez was the Isaac of York; Geneviève Ward, Rebecca; Miss Gainsborough, Lady Rowena; Miss Page, Ulrica; A. Matthison, King Richard; H. Vaughan, Prince John; H. Kemble, Cedric; Terriss, Wilfred of Ivanhoe; A. Glover, Brian de Bois Guilbert; James Johnstone, Friar Tuck.

³ Phelps as Bottom; Righton, Flute; Charles Lyall, Quince; J. G. Taylor, Snout; Charles Creswick, Demetrius; Forbes Robertson, Lysander; Helen Douglas, Hermia; Miss Herbert, Helena; Constance

on Emigration business. Go to Princess's; dramatic spectacle, *Round the World in Eighty Days*,¹ admirably got up. Sinclair, as Englishman, very good."

"April 10th.—My dear Carina arrives from Ireland. We all go to see *The Belles of the Kitchen*, with the Vokeses at the Adelphi, and have a good hearty laugh. 14th.—Drury; see Salvini, the Italian tragedian, in *Othello*. He is very good, but the effect of the crossing of the scimitar in last act I object to. 24th.—Go to Holborn Theatre (re-named The Mirror), opening under Horace Wigan's management with *A Hidden Hand*.² 26th.—Evening to Gaiety; see *Much Ado about Nothing*;³ Ada Cavendish as Beatrice, Hermann Vezin as Benedick; fairly done. J. S. Clarke reappears for twelve nights at Charing Cross."⁴

"May 1st.—To Globe; see *Bluebeard*⁵ *opéra-bouffe*; exceedingly funny, and highly entertained. 6th.—To Strand. First night of Byron's comedy, *Weak Woman*,⁶ a brightly

Loseby, Oberon; Marion West, Puck; Miss Ritta, Titania. Alfred Thompson designed the dresses, and Mendelssohn's music was performed.

¹ This was produced by Mr. M. L. Mayer, and was an adaptation of d'Ennery and Jules Verne's *Tour du Monde en Quatre-vingts Jours*. Brittain Wright was very clever as the comic servant Ready; Augustus Glover, Mr. Fix; Helen Barry, Aouda; Miss Carlisle, Nemea; Henry Sinclair, Mitford; M'Intyre, Spreadingeagle.

² This was a revival, and was first played at the Olympic, November 2nd, 1864. An adaptation of *l'Aïeule*. Lady Penarvon, Rose Leclercq; Lord Penarvon, J. B. Howard; Sir Caradoc, Dewar; Madoc, George Vincent; Morgan Price, Yarnold; Enid, Helen Douglas; the Grandmother, Mrs. Fairfax. A farce by A. Maltby entitled *Make Yourself at Home* was also played for the first time with David Fisher as Flamingo Gull, and the performance commenced with C. L. Kenney's comedietta *Maids of Honour*, played for first time.

³ J. G. Taylor, Verges; Righton, Dogberry; J. Ryder, Leonato.

⁴ He appeared as Major Wellington de Boots in *The Widow Hunt*. Harry Crouch, Felix Featherley; Lilly, Icebrook; Eleanor Bufton, the Widow; Nelly Harris, Mrs. Featherley; and Miss Everard, Mrs. Major de Boots.

⁵ H. B. Farnie's version. Lydia Thompson, Rachel Sanger; Lionel Brough and Willie Edouin in the cast.

⁶ Helen, Ada Swanborough; Lilian, Marion Terry; Fred Fanshawe, W. H. Vernon; Dr. Fleming, C. H. Stephenson; Arthur Medwyn,

written and most ingeniously constructed piece; excellently acted, and having a well-deserved success. 8th.—To Crystal Palace (first firework fête), and we see *Twelfth Night* fairly performed. Back in time to see my sketch of *The Bunch of Berries*, produced at the Adelphi by the Vokes family. 15th.—Charing Cross. *Jeanne Dubarry*¹ and *Cattarina*; not good.² 27th.—To Olympic to see Albery's *Spendthrift*, or, *The Scrivener's Daughter*,³ produced last Thursday night. This is a clever, odd, amusing piece, that has been rather severely dealt with; it may not draw, but it is singularly fresh and powerful. 29th.—To Mirror Theatre, Holborn; first night of *The Detective*,⁴ from the French, by Clement Scott and E. Manuel. Too long, but some effective situations."

"June 5th.—To Princess's, to see James Mortimer's adaptation of *Heartsease*. Four acts; gloomy, but well played by Helen Barry.⁵ 11th.—Celebrate our first wedding anni-

J. G. Grahame; Captain Ginger, E. Terry; Septimus Tootal, Harry Cox; Mrs. Gunn, Miss Lavis. On the same night a new farce called *An Earnest Appeal* was played for the first time.

¹ A three-act drama by H. Herman. Miss Edith Lynd in the title rôle; Alfred Young, Jean Paul Marat; Maud Egerton, Louis de Favette; H. C. Sidney, René de Jouvençy; F. H. Stimson, Duke Choiseul; Furtado, Duke Praslin.

² *Cattarina* was a two-act comic opera, by Frederick Clay, the libretto by Robert Reece, originally produced at the Princess's Theatre, Manchester, August 1874. Kate Santley in the name part; Rosenthal, Duke Valerio; H. Walsham, Fabian; A. Young, Nicolo.

³ Henry Neville, Jack Burleigh; Vollaire, Dr. Cramp; G. W. Anson, Sir Howard Jelly; Miss Fowler, Deborah Strickett; Mrs. Stephens, Mrs. Daws; C. Harcourt, Mr. Vincent Tingle; Stephens, Captain Decker; Mrs. C. Viner, Mrs. Tingle.

⁴ Taken from Adolphe Belot's *Le Parricide*. Mrs. Lindon, Mrs. St. Henry; Lawrence Lindon, F. H. Macklin; Jack Paget, David Fisher; Emily Winalow, Louisa Moore; Ruth Leigh, Miss Ernestone; Inspector Walker, Horace Wigan; Savage Mike, Atkins; Sleeky, Irish; Fox, Clarke; Dr. Selwyn, H. Leigh.

⁵ A version in four-acts of Alexandre Dumas' *La Dame aux Camélias*. It appears that for some reason the author was distasteful to the occupants of the pit and gallery, and there was a fearful uproar on the opening of the piece which was quelled by the manly address which Mr. W. Rignold made to the malcontents. Helen Barry, W. Rignold, B. Robins, Miss Carlisle, Alma Murray, and Cicely Nott were the principals in the cast.

versary at the Leather Bottle, Northfleet. Mr. and Mrs. Reuben Green (senior and junior), Miss Emily Faithfull, Miss Pattison, Crump and Croker. The whole a great success. 12th.—Comedy drama at Court Theatre, by Hamilton Aidé, called *Nine Days' Wonder*; very good.¹ 19th.—Early to Crystal Palace with large party, to attend fête given in honour of the Sovereign of Zanzibar. *Acis and Galatea*; a brilliant display of fireworks. 21st.—Olympic Theatre; *Ticket-of-Leave Man*² revived, with new caste. Very well played. 28th.—Haymarket re-opens for summer season with *Brighton*, and *The Zoo*,³ under Edgar Bruce's direction."

"July 1st.—General Theatrical Fund dinner, Henry Irving in the chair. 7th.—To Egyptian Hall: Emily Faithfull's opening night with her readings. Entertainment good; Grace Greenwood very good.⁴ 8th.—Recording the death of Mrs. Addie, whom I knew in the old Olympic days as Miss Fanny Hamilton.⁵ Then to Grosvenor House in cab, through the rain, to hear Henry Irving read for the benefit

¹ Mrs. Fitzroy, Madge Robertson; Miss Tarragon, Miss Hughes; Mrs. Loveden, Mrs. Buckingham White; Kate Vavasour, Bessie Hollingshead; Young Douglas, Kendal; Rev. Mr. Brown, Cathcart. It was preceded by *Book the Third, Chapter the First*, another version of *My Aunt's Advice*.

² Henry Neville in his original character of Robert Brierly; G. W. Anson, James Dalton; C. Harcourt, Hawkshaw; Joseph Eldred, Melter Moss; R. Soutar, Green Jones; Nellie Farren, Sam Willoughby; Vollaire, Mr. Gibson; Maltby, Mr. Crichton; Emily Fowler, May Edwards; Mrs. Stephens, Mrs. Willoughby.

³ The company consisted of Charles Wyndham, Bob Sackett; Edgar Bruce, Jack Benedict; Messrs. Hill, De Vere, Clifford Cooper, C. Steyne; Misses Edith Challis, Rose Egan, Murielle, Pauline Markham, and Mrs. Clifford Cooper were also in the cast.

⁴ Miss Faithfull selected her recitations from the most eminent American poets. The programme also included *Lessons in Harmony*, in which latter Kate Pattison and Rutland Barrington appeared. Grace Greenwood was a well-known poetess, essayist, and novelist, (married to L. K. Lippincott); she recited in costume Will Carleton's "Over the Hill to the Poorhouse."

⁵ She died on July 4th, aged fifty-nine. First appeared at the Olympic in 1841 under George Wild's management, and was also a member of the Princess's and Adelphi companies. One of her best characters was that of Mrs. Nickleby.

of a charity.¹ 23rd.—To Haymarket; see *Wedding March* and *Vesta's Temple*. 24th.—To Gaiety; *Barbe Bleu, opéra-bouffe*. Julia Mathews very good."

"Aug. 7th.—To Rosherville, and give up my tenancy of 7, London Road, after twelve years' occupation. Carina, who has managed everything admirably, comes back to town with me, and we attend the opening of Gatti's promenade concerts, Covent Garden. 28th.—To Haymarket. Opening of season, with J. S. Clarke in two pieces—*The Heir at Law* and *The Widow Hunt*."

"Sept. 2nd.—My dear wife goes out on a literary search; returns triumphantly with a copy of the story of Whittington that I so much wanted. 4th.—Henry Neville plays Bob Brierly in *The Ticket-of-Leave Man* to-night for the thousandth time. We go to Drury opening: *The Shaughraun*; Mr. and Mrs. Dion Boucicault in the caste; a good drama, and well acted. Well pleased with it.² 11th.—To Princess's, which opens this evening with Carl Rosa Company.³ 13th.—To Gaiety, re-opening after a short vacation with Charles Mathews in *My Awful Dad (Le Père Prodigue)*. A disagreeable farce, but well played, Charles Mathews looking, in his seventy-second year, wonderfully youthful. Meet Charles Morton, of Canterbury Hall; tells me he lost £8,000 in America. 18th.—Re-opening of Prince of Wales's with *Money*, and Strand Theatre. At Strand see *Flamingo*; or, *The Rook and the Cause (folie musicale)*, by F. Hay and

¹ He gave Edwin Arnold's "Belshazzar's Feast," selection from "David Copperfield," from the *Lady of Lyons*, Byron's "Waterloo" from "Childe Harold," Barry Cornwall's "Surgeon's Tale," the third scene of the second act of *Othello* and Calverley's "Gemini and Virgo."

² This was by Dion Boucicault. The author in the title rôle; Mrs. Boucicault, Moya; Shiel Barry, Harvey Duff; W. Terriss, Captain Molineux; J. B. Howard, Robert Ffolliott; David Fisher, Father Dolan; Henry Sinclair, Kinchela; Rose Leclercq, Claire Ffolliott; Marie Dalton, Arte O'Neale; Mrs. Everard, Mrs. O'Kelly. It was intended that Rose Cullen should play Moya, but at twenty-four hours' notice Mrs. Boucicault undertook it.

³ The English version of the *Nozze di Figaro*. Santley as Figaro; Rose Hersee, Susanna.

F. W. Green; a very flabby piece.¹ 25th.—Opening of Lyceum with *Macbeth*.²

"Oct. 2nd.—Haymarket Theatre. Byron's new comedy, *Married in Haste*; ³ good piece, very well acted. 4th.—The *Echo* comes out as a halfpenny morning paper, as well as evening. 8th.—Vaudeville: *Our Boys*. Charles Sugden replaced Charles Warner. 9th.—To Queen's for Ryder's benefit; a special night for the appearance of Zuleika the Princess, advertised as "a lady, her first appearance as Lady Macbeth,"⁴ and at Strand a new farce, *The Doctor's Brougham*, by E. Manuel. 11th.—Collecting subscriptions for Mrs. Feist, mother of Hotspur, for which J. S. Clarke sends me cheque for twenty-one guineas. Burnand gives dinner at Holborn Restaurant, where meet George Augustus Sala, G. Manville Fenn, T. Mowbray, Arthur à Beckett, George Rose, and George Clarke, a young American actor. 13th.—Carina and I go to Hanwell Cemetery, where my dear wife agreeably surprises me with a view of a charming memorial there erected by her to our dear mother. Inexpressibly pleased by her taste and thoughtfulness. 16th.—Opéra Comique opens under Burnand's management, with his new comedy, *A Proof Positive*.⁵ 22nd.—Carina at Cambridge;

¹ Edward Terry, Harry Cox, Marius, and Carter; Misses Lottie Venne and Angelina Claude were in the cast.

² Henry Irving, *Macbeth*; Miss Bateman, *Lady Macbeth*; Swinbourne, *Macduff*; Huntley, *Duncan*; Miss Claire, *Donalbain*; Miss W. Brown, *Fleance*; Miss Pauncefort, *Hecate*; Mead, *Archer*, and Mrs. Huntley, the three witches. The scenery by Hawes Craven and H. Cuthbert, and the music by B. Stöpel.

³ Howe, Mr. Grainger; Emily Thorne, Mrs. Grainger; Carlotta Addison, *Ethel*; H. J. Byron, *Gibson Greene*; Hermann Vezin, *Percy Pendragon*; Charles Warner, *Augustus*; Rogers, *Mumchance*; Braid, Mr. Buffler. On the same evening was revived Planché's *Spring Gardens*, originally acted at the same theatre in October 1846. In the revival Buckstone played *Score-up*; Conway, *Lord Courtington*; Gordon, *Sir Arthur Lovell*; Minnie Walton, *Dolly*; Edith Challis, *Lady Clarissa*.

⁴ She was a pupil of John Ryder, and was spoken of as giving promise of future excellence.

⁵ It was in three acts. W. J. Hill, *Anthony Crumbley*; Flockton, *Fritz Rosenbrand*; W. Herbert, *Will Downaby*; Frank Hetherington, *G. Temple*; Miss Carruthers, *Ethel Crumbley*; Inez d'Aguilar, *Maud*

sends up present of Wedgwood candlesticks for Edward Ledger (his wedding-day to-morrow). 29th.—Take Carina to Grecian. *Sentenced to Death*. George Conquest very good as an actor. 30th.—Mother's day; the last of the almanack record, but ever living in our memory. In evening revival of *Little Em'ly* at Adelphi,¹ which is very well done. Meet Farjeon in stalls, who kindly gives me a guinea for the Old Actresses' Fund."

"Nov. 1st.—Opening of Court Theatre.² *Rip van Winkle*, with Joseph Jefferson, the American actor, at Princess's.³ 8th.—At night to see Toole's first appearance in London since his return from America.⁴ 10th.—Opening of Charing Cross Theatre with *Unequal Match*, Miss Annie Lafontaine.⁵ 16th.—See the death of George Belmore in America yester-

Crumbley; Mrs. Leigh Murray, Mrs. Crumbley; Ada Lester, Mrs. Beckford; J. Robins, Buckle; D. Evans, Rev. Mr. Mervin; Markby, Jack Ripley; Pattie Oliver, Mrs. Wellesley; and George Clarke, an American actor, Harry Beckford. On the same night was played for the first time a farce entitled *A Tempting Bait*, by W. J. Austin, in which Ada Lester, a new-comer to London, was very good as Sophie Creyke.

¹ Produced for the first time at the Olympic, Oct. 9th, 1869. Sam Emery and H. Vaughan resumed their original characters of Daniel Peggotty and David Copperfield; W. M'Intyre, Ham; Philip Day, Steerforth; W. Everard, Traddles; John Clarke, Uriah Heep; James Fernandez, Micawber; Lydia Foote, Little Em'ly; Miss E. Phillips, Agnes Wickfield; Miss Hudspeth, Martha; Edith Stuart, Rosa Dartle; Cicely Nott, Mrs. Micawber; Harriet Coveney, Betsy Trotwood; Miss Wood, Peggotty Barkis; Mrs. Charlton, Mrs. Gummidge.

² Opened under the direction of Mr. Hare, with *A Nine Days' Wonder* with almost the original cast. *A Morning Call* and *Uncle's Will* made up the programme.

³ Mrs. Alfred Mellon, Gretchen; Miss A. Hamilton, Meenie; Master Grattan, Hendrick; Edgar, Derrick; F. W. Irish, Cockles; E. Shepherd, Nick Vedder.

⁴ He appeared as Simmons in *The Spitalfields Weaver*, and as Harry Coke in Clement Scott's clever drama, *Off the Line*, and was supported by Maclean as Jim Brass, and Eliza Johnstone as Liz Coke, and finished with *Ici on Parle Français*, in which he of course played Spriggins.

⁵ She was a pupil of Miss Amy Sedgwick, and played Hester Grazebrook. She had made some mark in the provinces. Was supported by Lytton Sothorn as Harry Arncliffe, John Nelson as Old Grazebrook. F. Barsby as Blenkinsop, Edith Lynd as Mrs. Topham, and Kate Phillips as Bessie Hebblethwaite.

day, and write memoir.¹ 19th.—On reading *Medium* at night, am startled by record of the death of my old friend Stephen Leigh Hunt, at the age of seventy-five. 29th.—To Olympic and see *Buckingham*, a four-act play, by W. H. Wills, produced for Neville's benefit; well written, but I fear not destined for long run."²

"Dec. 3rd.—To Gaiety to see a dismally funny piece, called *Toole at Sea*, by Robert Reece.³ 11th.—Presents from my dear wife, Edward Ledger, and Charles Watkins, and somebody else unknown; this being my birthday, completing my fifty-fifth year. Give dinner at Cheshire Cheese to eleven. Sawyer and wife, Scott and wife, Reuben Green, nephew William, George Manville Fenn, Horace Green, Charles Dunphie. Adjourn afterwards to Scott's house in Queen's Square, where sup and stay late. 13th.—To Criterion; revival of *Old Phil's Birthday*. 16th.—The laying

¹ He died in New York, November 15th, after a severe illness. His real name was George Benjamin Garstin, and he had been on the stage about twenty-three years. His first recognized appearance was at the Marylebone Theatre, December 26th, 1856, when he played Bokes in Shirley Brooks's *The Creole*, or, *Love's Fetters*. Emery was manager. He made his first big hit as "Softy" in *Aurora Floyd*, March 11th, 1863. He then went to Drury Lane, and after that appeared in the character in which he will perhaps be best remembered, that of Nat Gosling in *The Flying Scud*, Holborn Theatre, October, 1866, the piece in a great measure owing to his marvellous acting having a run of 200 nights. His last London character was that of Newman Noggs, in *Nicholas Nickleby*, at the Adelphi. He married Miss Alice Cooke, daughter of William Cooke, formerly proprietor of Astley's Amphitheatre, April 16th, 1862. He was buried at the Church of the Transfiguration, the "Little Church around the Corner," in Twenty-ninth Street, New York, on November 17th. His coffin was followed by almost every lessee and actor of note in New York; and it should be mentioned that the Vokes family sent a cheque for eleven hundred dollars to assist in paying the expenses that had been entailed on the deceased by his illness. He appears to have been in bad health all the time he was in America.

² The play was of decidedly literary merit, but paid little regard to history. Henry Neville in the title rôle; Creswick, Cromwell; Haywell, Lord Fairfax; Odell, Traylman; Vollaire, Colonel Hip-and-Thigh; Fanny Enson, Mary Fairfax; Miss Goliere; Lady Elizabeth Cromwell.

³ It was called a nautical nightmare. It was, as its name indicates, written specially for the comedian, and he was ably assisted by Nellie Farren as Miss Highflyer.

of the foundation stone of the new opera house on the Embankment.¹ 17th.—Court Theatre; see Gilbert's *Broken Hearts*. Charmed with the drama; a perfect fairy poem, admirably interpreted.² 18th.—To Charing Cross Theatre, and see a posthumous *petite* comedy by Tom Robertson, called *Dublin Bay*.³ Very slight. 20th.—Write memoir of George Vining,⁴ of Princess's. 25th.—Spend Christmas Day with our family at Notting Hill. 27th.—Stalls at Drury for *Whittington*,⁵ which goes off well. I also go to Haymarket and Adelphi. *David Garrick* at one house, and *Shaughraun* at the other. 31st.—The last day of a hardworking, but very satisfactory year in all respects, but notable for its witnessing the departure of my dear old mother to the world beyond the grave, and which, happily for me and her, is peacefully ended. We attend the midnight service at St. Clement's Church, and sit in Dr. Johnson's pew. And so ends the Old Year, happily and peacefully. God be thanked!"

Revenue for year, £692 12s. 9d.

¹ The stone was laid by H.R.H. the Duke of Edinburgh; but, as is now well known, the building which was intended for Mr. Mapleson was never finished.

² Lady Hilda, Madge Robertson; Lady Vavir, Bessie Hollingshead; Lady Melusine, Miss Plowdon; Lady Amanthis, Mary Rorke; Mousa, G. W. Anson; Prince Florian, Kendal.

³ Was first played at the Royal Manchester, May 18th, 1869. Evan Gordon and Edith Lynd played the two principal characters.

⁴ George J. Vining, son of James Vining the actor, died December 17th, 1875. First appeared at the Marylebone as Florizel in *The Winter's Tale*, August 30th, 1847. He then joined the Olympic company under Alfred Wigan. Was the original Captain Hawksley in *Still Waters Run Deep*. Became lessee of the Princess's in 1863; and when he gave up the management of the theatre returned to the Olympic, and appeared as Count Fosco in *The Woman in White* in October 1871. He died at Reading, aged 51.

⁵ This was E. L. B.'s pantomime, *Whittington and His Cat*, or, *Harlequin Lord Mayor of London*. The Vokes family were the principals in the opening, in which also appeared Harriet Coveney, Brittain Wright, Harry Jackson; and the harlequinade was furnished by C. Ash and E. Dean as harlequins; Misses St. Pierre and L. Percival, columbines; Amy Rosalind, Harlequina; F. Evans and H. Wright, clowns; and P. Herring and J. Morris, pantaloons.

1876.

"Jan. 7th.—Hear of the sudden death yesterday of Sam Joyce, aged 59."¹

"Feb. 3rd.—Burnand's dinner at Holborn Restaurant on six-hundredth representation of *Black-eyed Susan*. Sit next to Miss Oliver. Good dinner and pleasant company. 4th.—Morning performance of *Macbeth* at Drury Lane, for benefit of American Centennial Fund. Geneviève Ward a good Lady Macbeth, and Vezin excellent. 8th.—My annual pantomime dinner at the Cheshire Cheese. All come on to our rooms to tea and gossip. 12th.—To Alexandra Palace; see *The Yellow Dwarf*. George Conquest very clever; the story completely spoiled. 23rd.—We go to a *séance* at Pearson's, Mr. Williams medium; results very extraordinary and satisfactory. Bell ringing, musical-box playing, and the voices. Meet a large party of friends."

"March 17th.—Go to Gaiety; Toole in *Spelling Bee*.² 23rd.—Notice to quit our rooms in Southampton Street at June quarter, as the new landlord wishes to raise the rent to £160. Now begins the search for new rooms."

"April 3rd.—At length fix and sign agreement for new rooms in Adelphi Terrace. 4th.—Begin to move in. 6th.—Enter our new abode. 15th.—To Criterion: *The Great Divorce Case*;³ piece amusing, goes off well. 17th.—To Adelphi, Mr. and Mrs. J. C. Williamson in *Struck Oil*, or, *The Pennsylvania Dutchman*; both very fair actors, but the drama not remarkable. Charles Mathews reappears at Gaiety for the

¹ A well-known barrister and Queen's Counsellor, and a genial member of the most popular literary and theatrical clubs.

² Or, *The Battle of the Dictionaries*, by Robert Reece. Toole as Professor Muddle; Nelly Farren, Mary Ann, a servant.

³ Adapted by John Doe and Richard Roe, (Clement Scott and Arthur Matthison), from *Le Procès Veauradieux* in which Charles Wyndham, J. Clarke, E. Righton, H. Standing, and Misses Nellie Bromley, H. Coveney, E. Duncan, E. Vining, E. Bruce, Carruthers, Eastlake, and Jennie Weathersby appeared. On the same night was played *Robin Hood*, or, *The Maid that was Arch and the Youth that was Archer*; and *The Wall of China*.

first time since his visit to India, and is, I hear, failing in his powers.¹ 18th.—*Queen Mary* produced at Lyceum.² 19th.—To Drury Lane to see Rossi, the Italian tragedian, who makes his first appearance in England as Hamlet.³ 22nd.—To Royalty; new musical sketch called *Coming Events*, by Reece; ⁴ light and pleasant."

"May 6th.—Opéra Comique, *La Petite Mariée*.⁵ Go as one of 250 guests, of both sexes, to dine with the Lord Mayor at Mansion House, to meet the representatives of Literature. Too crowded for much enjoyment; and putting out gas on my return chair slipped and gave me an ugly fall on my head. 22nd.—Have to record the death of Julia Mathews in New York.⁶ 30th.—Still writing *Birmingham Gazette* letter, which wife now duplicates for *Glasgow News*."

"June 3rd.—*L'Etrangère*, which I have translated for J. S. Clarke, produced at Haymarket.⁷ Scott does notice and I go

¹ He appeared in *My Awful Dad*.

² By Alfred Tennyson. Miss Bateman in the title rôle; Irving, Phelps, Swinbourne, Brooke, Mead, Virginia Francis, Georgina Pauncefort, and Isabel Bateman also in the cast.

³ He was supported by Enrichetta Cattaneo as Ophelia; Christine, Laertes; Buffi, the King.

⁴ Mrs. Horshay, Annie Goodall; the Premier, John Rouse. It was set to music by Bucalossi.

⁵ Music by Lecocq; libretto by Leterrier and Vanloo. It was performed by M. Humbert's Brussels company. Chevalier San Carlo, M. Raoult; Raphael, M. Jolly; the Podestat, Geraizer; Graziella, Marie Harlem; Lucrezia, Madame Delorme.

⁶ She died on the 19th, aged about thirty-four. Was born in Australia, and made her first success at Dunedin, Otago. Married Mr. William Mumford in 1864. Made her first appearance in London at Covent Garden, November 1861, in the title rôle of *The Grand Duchess of Gerolstein*, and subsequently achieved a great reputation in opéra-bouffe at the Gaiety, Olympic, Philharmonic, and Standard Theatres. Last appearance in England was in *Giroflé-Girofla*, in July 1875. She left three children.

⁷ The English version of Alexandre Dumas' play produced at the Théâtre Français in February of this year. Duc de Septmonts, Hermann Vezin; Mr. Clarkson, Charles Harcourt; Moriceau, Howe; Dr. Rémonin, Clifford Cooper; the Duchess, Henrietta Hodson; Mrs. Clarkson, Helen Barry; Marquise de Rumières, Emily Thorne; Madame d'Ernelines, Blanche Henr

to St. James's to see Mrs. John Wood in *The Creole*.¹ 5th.—See the Permissive Bill procession pass along the Embankment. Go to Standard Theatre, see Miss Bateman, who has appeared there for the first time in *Leah*. 7th.—General Theatrical Fund Dinner at Freemasons Tavern, Alfred de Rothschild in chair; take my wife. We hear Buckstone, which I expect will be his last speech in these rooms. 8th.—Buckstone's benefit at Drury Lane, where I take my wife in stalls to see a memorable performance of *School for Scandal*, and hear Mrs. Keeley speak the address.² 9th.—E. P. Hingston closed his eventful life this day.³ 10th.—

¹ Shirley Brooks's play, in which Mrs. John Wood appeared as the Vivandière; Miss E. Cross in the title rôle. Messrs. H. Forrester, Leathes, Mervin, W. H. Stephens, and Jackson were included in the cast. On the same evening, Mrs. John Wood appeared in *Nilsson or Nothing*, and imitated in a clever and very amusing manner the most famous opera-singers. W. H. Stephens and F. Mervin also appeared in this.

² The cast was indeed a memorable one, and consisted of Phelps, Sir Peter Teazle; S. Emery, Sir Oliver Surface; Henry Irving, Joseph Surface; Charles Mathews, Charles Surface; Buckstone, Sir Benjamin Backbite; Ryder, Crabtree; Coghlan, Careless; S. B. Bancroft, Trip; David James, Moses; Benjamin Webster, Snake; H. Howe, Rowley; Santley, Sir Harry (with the song, "Here's to the Maiden"); John Parry, Musical Guest; Everill, Sir Toby; E. Righton, servant to Joseph Surface; C. Sugden, servant to Sir Peter Teazle; Arthur Cecil, servant to Lady Sneerwell; Miss Neilson, Lady Teazle; Mrs. Stirling, Mrs. Candour; Mrs. Alfred Mellon, Lady Sneerwell; Lucy Buckstone, Maria; Nelly Farren, Lady Teazle's maid. Guests: Mesdames Carlotta Addison, Emily Thorne, Blanche Henri, Maria Harris, Harriet Coveney, Clara Jecks, Everard; Messrs. Horace Wigan, R. Soutar, J. Maclean, C. Cooper, Weathersby, and Temple. The address was written by H. J. Byron, and in it were enumerated Buckstone's most celebrated plays, and a number of the parts in which he had made a name. The net proceeds amounted to £1,200.

³ Edward Peron Hingston was about fifty-three years of age at the time of his death. Was intended for the medical profession. As early as 1841 he began a literary career, and soon was recognized as a valuable contributor to magazines, one of which was *Chambers' London Journal*, which in 1842 was edited by E. L. B. He was for a long time connected with, and was most useful in inventing various illusions for, Professor Anderson, "The Wizard of the North," and remained with him for several years, travelling all over Europe and America, until Anderson took Covent Garden Theatre in 1855. When the theatre was burnt down Mr. Hingston again accompanied the Professor to

Dinner of the Dramatic Authors' Society at the Ship, Greenwich; Planché in chair; about twenty-two present. 17th.—Princess's, *Corsican Brothers* revived; fairly played.¹ 19th.—Farjeon's drama of *Home Sweet Home*, founded on his story of *Bread and Cheese and Kisses*, produced at Olympic.² 20th.—Have to record the death of Nye Chart, at Brighton."³

America and Australia, but eventually determined to return to London for a permanency. He introduced Artemus Ward to the English public, and wrote an account of his career in a work entitled "The Genial Showman." Mr. Hingston was manager for Spiers & Pond at Margate for their Hall-by-the-Sea, and in 1870 was stage-manager at the St. James's. He was also manager of the Opéra Comique from October 1872 to December 1873, and became business manager to Messrs. Spiers & Pond when they opened the Criterion Theatre, March 1874. He had a complimentary benefit given to him at Drury Lane, March 18th, 1875, which realized more than £800. He was buried at Kensal Green Cemetery.

¹ John Clayton, the brothers Dei Franchi; J. H. Barnes, Château Rénaud; Mrs. St. Henry, the mother; Arthur Elwood, Baron de Montgiron; Caroline Hill, Emilie de l'Esparre.

² This was the author's first attempt at dramatic literature. The fault that appears to have been found with it was that too much of the dialogue of the tale was retained; and it was more fitted for a melodramatic house. Mrs. Naldret, Mrs. Stephens; George Naldret, George Neville; Saul Fielding, Henry Neville; Mr. Million, M.P. T. A. Palmer; Richard Fairly, Haywell; Ben Sparrow, W. J. Hill; Bessie, Fanny Josephs; Fred Million, Lytton Sothern. The old sailor was played by Voltaire.

³ Proprietor and manager of the Theatre Royal, Brighton. He was born in 1822 in London, and after gaining experience in the provinces, appeared at Sadlers Wells, under Phelps and Greenwood, in such parts as Touchstone, Dogberry, etc. He assumed the stage-management of the theatre in Brighton in 1850; and in 1852, when Henry Farren was lessee, he was the principal low comedian and acting manager. Henry Farren's management came to a close February 28th, 1854, with *The Lady of Lyons*; Miss Louisa Howard as Pauline, and Nye Chart Glavis. Mr. Chart became lessee of the theatre July 1854, and opened with *The Bachelor of Arts*, and a burlesque called *Open Sesame*, in which he played Hassarac. George Vining was his stage-manager. His management was so successful that he bought the property of George Cobb, May 7th, 1866. The old theatre was pulled down. The last piece that was played in it was *Esmeralda*, in which Mr. Chart appeared as Claude Frolo; and a new one was erected, designed by C. J. Phipps, and was opened October 15th, 1866, with Robertson's *Society* and Byron's *Lucia di Lammermoor*. Miss Nelly Ellen Rollason,

"*July 29th.*—Balfe Memorial Festival¹ at the Alexandra, to which go after seeing Chatterton who calls about farce."

"*Aug. 5th.*—Opening of promenade concerts at Covent Garden by Gatti.² *12th.*—To *Arrah-na-Pogue*,³ at Adelphi, for the first time; the Williamsons played finely. *21st.*—See Saturn's ring from our windows by telescope. *22nd.*—All day working on "History of the Adelphi Theatre."⁴ *26th.*—At night to Gaiety, and see two dreadfully bad pieces by Byron, *The Bull by the Horns*⁵ and *Little Don Caesar de Bazan*.⁶

"*Sept. 6th.*—First contribution to *Funny Folks*, which I hear is now doing its sixty thousand a week. *9th.*—

who in the first piece played Maude, became Mrs. Nye Chart July 27th, 1867. The last character in which he appeared was that of Gnatbrain in *Black-eyed Susan*. He was a distinguished Freemason, and was universally esteemed.

¹ *The Bohemian Girl*, with Rose Hersee and George Perren, was given; and Sir Michael Costa conducted the concert, consisting entirely of Balfe's music. Christine Nilsson, Marie Roze, Edward Lloyd, and Maybrick gave selections from *Il Talismano*.

² Signor Arditi conducted, and Mdle. Bianchi, Signor Gianini, Signor Medica, and Henri Kettin were the principals.

³ Or, *The Wicklow Wedding*. First played in London at the Princess's, March 22nd, 1865. On the revival here J. C. Williamson played Shaun-the-Post; Terriss, Bramish MacCoul; S. Emery, Colonel O'Grady; J. G. Shore, Major Coffin; M'Intyre, Secretary of State; Shiel Barry, Michael Feeny; Maggie Moore, Arrah Meelish (*Arrah-na-Pogue*); Miss Hudspeth, Fanny Power; Miss Marion, Katty. On the same night a comedietta entitled *Orson*, by H. P. Grattan, was played, in which M'Intyre, Edith Stuart, and Master and Miss Grattan distinguished themselves.

⁴ This appeared in the playgoer's portfolio in the *Era Almanack* for 1877.

⁵ Mr. Pepper Pods, E. W. Royce; Peter Oleum, R. Soutar; Mrs. Pepper Pods, Nelly Farren; Mrs. Peter Oleum, Mrs. Leigh; Paul Percival, H. J. Byron; O'Tarragon, Maclean; Sarah Jane, Miss L. West.

⁶ Or, *Maritana and the Merry Monarch*. Edward Terry's first appearance at the Gaiety as the King of Spain; E. W. Royce, Don Juan; Miss L. West, Lazarillo; Leigh, the Marquis; Kate Vaughan, Maritana; Miss Ewell, the Marchioness; Alma Stanley, the Queen. Meyer Lutz arranged the music: and, on the same evening, a farce by Robert Soutar, entitled *Sold Again*, was also played for the first time.

*Ethel's Revenge*¹ produced at Court Theatre by Helen Barry, for short season. 11th.—See *Jo*² (Jenny Lee very good) at Globe Theatre; Gilbert's drama at Haymarket not a great hit: *Dan'l Druce Blacksmith*,³ in three acts. 12th.—In evening go to Lyceum, *Lily of Killarney*,⁴ by Benedict, first time with alterations. 16th.—Queen's Theatre opens, with John Coleman manager: *Henry the Fifth*,⁵ very well put on stage, but too long. Great house. 23rd.—Opening of Drury Lane for season, with Barry Sullivan and *Richard the Third*.⁶ Beverley's scenery very good, acting weak and

¹ This was a four-act adaptation, by Walter Stephens, of Ouida's novel, "Strathmore." Major Fortescue, E. Leathes; Count Delmar, W. Herbert; Ethel Belmont, Helen Barry; Lord Mountsorrell, Kelly; Romona, Miss Hughes; Nathalie, Florence Roberts. On the same evening was produced a comedietta, entitled *A Substitute*, by James Payn.

² In *Jo* the principal characters were taken by J. H. Barnes as Sir Leicester Dedlock; Howell, Tulkinghorn; C. Steyne, Guppy; Dolores Drummond, Hortense; Louise Willes, Lady Dedlock; Nelly Harris, Esther. It was preceded by a sketch entitled *The Way of the Wind*, by Wallis Mackay.

³ Hermann Vezin made a distinct success in the title rôle. Odell, Reuben Haines; Forbes Robertson, Geoffrey Wynyard; Marion Terry, Dorothy. W. S. Gilbert acknowledged taking an incident in the first act from "Silas Marner."

⁴ This was given by the Carl Rosa Company. Julia Gaylord, Eily O'Connor; Josephine Yorke, Ann Chute; Lucy Franklin, Mrs. Cregan; Mrs. Aynsley Cook, Sheelah; Charles Lyall, Myles-na-Coppaleen; Ludwig, Corrigan; Santley, Danny Mann.

⁵ The interior of the theatre had been altered and considerably improved. In this representation a portion of *Henry the Fourth* was introduced with considerable advantage. *Henry the Fifth* was played in four acts. Phelps, Henry the Fourth; John Coleman, King Henry the Fifth; T. Mead, Pistol; John Ryder, the Chief Justice, and afterwards Williams; Morton, Fluellen; Emily Fowler, Princess Katherine; Patty Chapman, Maid of Honour; Mrs. Hudson Kirby, Dame Quickly; Kate Phillips, a Boy; Miss Leighton "Chorus" and Clio.

⁶ Barry Sullivan, Richard the Third; J. F. Cathcart, Henry the Sixth; Mrs. Hermann Vezin, Elizabeth; Miss and Master Grattan, the Prince of Wales and the Duke of York; Charles Vandenhoff, Buckingham; Howard Russell, Stanley; Fanny Huddart, the Duchess of York; Edith Stuart, Lady Ann. On the same night was played a farce entitled *That Beautiful Biceps*, by H. Savile Clarke in which Percy Bell, Brittain Wright, Harriet Coveney, F. W. Irish, and Clara Jecks appeared.

indifferent, house filled, Chatterton's benefit. 25th.—In evening to Alhambra : F. Clay's new comic opera, *Don Quixote*,¹ well placed on stage, but rather dreary."

"Oct. 2nd.—Look in at Strand for Gilbert's *Princess Toto*,² which is ambitiously comic and not funny. 7th.—Olympic Theatre: *The Duke's Device*³ (the old Lyceum *Duke's Motto*) fairly done by Neville. 9th.—Celebrate, at Holborn Restaurant, Sawyer's silver wedding with a host of celebrities. 16th.—To the Folly, late Charing Cross Theatre, opening under Lydia Thompson's direction with *Bluebeard*⁴ a rollicking absurdity—well acted and sufficiently amusing. 17th.—G. W. Wills' dinner at Garrick, meeting a host of pleasant people. The Lord Mayor Cotton's great banquet⁵ (lunch) at Mansion House to the members of the dramatic profession. I return thanks for 'Dramatic Critics' and reception from the guests most gratifying. Sit next to Mrs. Pemberton, Miss Amy Sedgwick, whom I see for the first time off the stage. 31st.—Our Halloween reunion."

¹ The book was arranged by Messrs. Maltby and H. Paulton. Mr. Jarvis, the Don ; Harry Paulton, Sancho Panza ; Rosenthal, the Duke ; and Misses Kate Munroe, Emma Chambers and Lizzie Robson were the principals among the ladies.

² Music by Frederic Clay. Kate Santley in the title rôle ; Marius, Prince Doro ; Harry Cox, King Portico ; J. G. Taylor, Prince Caramel ; Penley, Zapeter ; Lottie Venne, Jelly.

³ Peyrolles, W. J. Hill ; Carrigue, Robert Bateman ; Captain Henri de Lagadere, Henry Neville ; Gonzague, Frank Archer ; Blanche, Miss Carlisle ; Pepita, Camille Dubois ; Princess de Gonzague, Amy Crawford ; Regent of France, Flockton. On the same night was played T. G. Williams's farce, *Keep Your Eye on Her*, in which W. J. Hill and Lydia Cowell specially distinguished themselves.

⁴ Selim, Miss Lydia Thompson ; O'Shacabac, Ella Chapman ; Hassan, Topsy Venn ; Fatima, Violet Cameron ; Bluebeard, Lionel Brough ; Corporal Zoug-Zoug, Willie Edouin. *Bluebeard* was preceded by Benjamin Webster Junior's adaptation of "L'Homme n'est pas Parfait," entitled *Man is not Perfect*, in which Lionel Brough as Harry Mallet and Willie Edouin as Mike Chissle were most excellent.

⁵ Phelps, Buckstone, and Bancroft replied for the Drama ; Edward Terry for the Reserve Forces ; Signor Arditì for Music ; Messrs. Tom Taylor, W. G. Wills, and W. S. Gilbert for Dramatic Authors ; George Augustus Sala, Charles Dickens, and Edward Ledger for the Press ; John Coleman and Alfred Wigan for Managers ; and Arthur Cecil for the Ladies.

"Nov. 4th—Court Theatre opens, under Hare's management, with Charles F. Coghlan's comedy of *Brothers*.¹ 10th.—Record the death of Henry Phillips.² To Haymarket to see a slight farce produced after *Dan'l Druce*, a weird fancy called *Birds in their Little Nests Agree*, by Charles Marsham Rae. 18th.—Reproduction of *Shaughraun* at Adelphi with Charles Sullivan as Conn, first appearance in London.³ Fairly well played. 22nd.—*Macbeth*⁴ at Drury Lane; very little of it suffices. 27th.—To Strand; see new farcical Comedy, *Cremorne*,⁵ in three acts and take wife to Globe for *Hunted Down*." Strand piece of *Cremorne* very indifferent; am much depressed by that, and burlesque of *Dan'l Druce*, *Dan'l Tra-Duced Tinker*, by Arthur Clement⁶ very dreary. 29th.—Record the deaths of Lizzie Conquest (Mrs. Thomas Beard) Henry Mellon, and Henry Lomas Arnold (known as H. T. Arden)."⁷

¹ Sir Francis Meredith, Hare; Captain Davenport, G. W. Anson; Kate Hungerford, Ellen Terry; Fred, H. B. Conway; Captain Hungerford, Charles Kelly; the French waiter, Henry Deane; Gertrude, Bessie Hollingshead; Mrs. Meredith, Mrs. Gaston Murray.

² Died on November 8th, aged seventy-six. Studied under Price, chorus-master at Drury Lane Theatre. First appeared at the Lyceum in 1823, but made his first hit in 1830 at Drury Lane, as Hofer in *The Tell of the Tyrol*. From thence went to Covent Garden, November 1833. He created quite a sensation by the singing of the song, "Farewell to the Mountain," in 1834, when *The Mountain Sylph* was produced. He was well known as a musical composer, and wrote an interesting volume of his reminiscences.

³ H. Vaughan, Robert Ffolliott; M'Intyre, Corry Kinchela; J. G. Shore, Father Dolan; Rose Coghlan, first appearance at the Adelphi, Claire Ffolliott. On the same night was produced Leopold Lewis's two-act domestic drama, *Give a Dog a Bad Name*. S. Emery, Balfour; Brittain Wright, Goldsworthy; Terriss, Captain Chamleigh; Cicely Nott, Clarissa; Rose Coghlan, Mrs. Balfour; and Miss E. Phillips, Dora.

⁴ Barry Sullivan, *Macbeth*; Mrs. Hermann Vezin, Lady *Macbeth*; J. F. Cathcart, *Banquo*.

⁵ This was written by T. A. Palmer. W. H. Vernon, Roderick Wildish; Miss F. Brunell, Mrs. Gayleigh; J. G. Taylor, Bob Joskin; Lottie Venne, Mary Ann Stubbs; H. J. Turner, Old Joskin; Sallie Turner, Mrs. Joskin; Harry Cox, Job Hope.

⁶ W. S. Penley, Sir Ivory Comb; Harry Cox, Rude-in-Paynes; Lottie Venne, Dolly; her sailor lover, Marius.

⁷ "Lizzie" was the daughter of George Conquest. Was but

"Dec. 2nd.—*New Men and Old Acres*¹ revived at Court Theatre, and at St. James's *London Assurance*.² 7th.—Write an article about pantomimes for Wilks's *Spirit of the Times*, New York. 11th.—My fifty-sixth birthday. God be heartily thanked for all. My dear wife makes me an unexpected present of Bulwer's last works, and I find my room full of gifts and congratulatory letters. Edward Ledger kindly sends me a handsome library chair. We celebrate it with some friends by dinner at the Holborn Restaurant. 20th.—See Adelphi-morning performance of *Little Goody Two Shoes*,³ with which I am much delighted. 21st.—Crystal Palace, my *Sindbad the Sailor*⁴ produced. At Gaiety, *William*

eighteen years of age, and had only lately been married. She was a clever young actress, and was both beloved and esteemed. She died November 24th. Henry Mellon died November 25th. He joined Macready's company at Drury Lane, December 1841, soon after playing the Duke in *The Merchant of Venice*. Afterwards went to Sadlers Wells during the Phelps and Greenwood Shakespearean campaign, and then filled responsible parts at the Princess's and Drury Lane. H. T. Arnold died November 25th, aged only thirty-six. Was the author of several pantomimes, farces, and burlesques; and one of his best was *Bluebeard*, which was produced at the Crystal Palace, and in which Lionel Brough, E. Terry, Fred Evans, and Caroline Parkes appeared.

¹ Ellen Terry, Lilian Vavasour; Mrs. Gaston Murray, Lady Vavasour; Kate Aubrey, Fanny Bunter; Mrs. Stephens, Mrs. Bunter; Hare, Sir Marmaduke Vavasour; Charles Kelly, Samuel Brown; H. P. Conway, Bertie; Ersser Jones, Blasenbalg; Anson, Benjamin Bunter.

² Mrs. John Wood, Lady Gay Spanker; Lydia Foote, Grace Harkaway; W. H. Stephens, Sir Harcourt Courtly; Charles Warner, Charles Courtly; R. Markby, Dazzle; Clifford Cooper, Max Harkaway; Fred Mervin, Dolly; George Honey, Mark Meddle.

³ This was a pantomime written by E. L. B. for children. Its second title was *Harlequin Little Boy Blue*. The name rôles were played by Emilie and Harry Grattan, two children. The other parts were also filled by children, few of whom are now known by the names under which they appeared, except in the harlequinade, when Master Bertie Coote was the clown; Master Meadows, pantaloons; Miss Connie Gilchrist, harlequin; and Miss Carrie Coote, columbine. Clown and harlequin were specially good.

⁴ Or, *Harlequin and the Fairies of the Diamond Valley*. This also was written by E. L. B. under the title of "the Brothers Grinn." Bella Goodall, Jessie Nina, Edith Bruce, C. Coleman, and Hamson were the principals in the opening. Harlequin, Signor Bellini; Miss Marlowe, columbine; C. Coleman, pantaloons; and Little Levite, clown. It

Tell told ever again,¹ burlesque by Robert Reece, Toole with little chance of effect. 31st.—We celebrate the New Year's Eve very quietly in our own rooms, and then go to the midnight service at St. Clement's; in Johnson's pew, with my wife, Carrie Green and Walter—and for everything God be praised; and welcome in 1877."

Revenue for year £641 17s. 6d.

1877.

"Jan. 24th.—I write an account of Mrs. Montagu Williams's death (Louise Keeley).² 29th.—See *Richard the Third*, from the text of Shakespeare, very well produced at Lyceum, with Henry Irving as Duke of Gloucester.³ A really great success, and seems likely to have a long run. 31st.—To Opéra Comique; Byron's new burlesque of *The Bohemian G'yurl and the Unapproachable Pole*."⁴

"Feb. 7th.—Attend at Gaiety, with Prince and Princess of Wales, John Parry's farewell: *Critic*, and miscellaneous

was under the direction of Charles Wyndham, Augustus Harris was the stage-manager, and the music was by Oscar Barrett.

¹ Toole filled the title rôle. Charles Collette, Gessler; Alfred Bishop, Sarnem; Kate Phillips, Albert; Rose Fox, Uri; Miss L. Henderson, Emma. The music was arranged by Meyer Lutz.

² Died on this date in her forty-second year. Youngest daughter of the celebrated Mr. and Mrs. Keeley. Made her first appearance as Gertrude, in *The Loan of a Lover*, at Drury Lane July 12th, 1856, at a performance in aid of the "Fielding Fund" in which Albert Smith and many literary celebrities appeared, in the famous pantomime written by them. Her *début* was so successful that it obtained her an engagement at the Princess's under Augustus Harris, senior, and there she made quite a reputation.

³ Miss Bateman, Queen Margaret; Isabel Bateman, Lady Anne; Georgina Pauncefort, Queen Elizabeth; Beaumont, Edward the Fourth; Mrs. Huntley, the Duchess of York; E. H. Brooke, Richmond; R. C. Lyons, Lord Hastings; T. Swinbourne, Buckingham; T. Mead, First Murderer.

⁴ Count Arnim, *alias* Count Smith, E. W. Royce; Thaddeus, the "Unapproachable Pole," Nelly Farren; Devilshoof, Edward Terry; Arline, Kate Vaughan; Florestein, F. Charles; Gipsy Queen, Miss M. West. The music was by Meyer Lutz.

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JOHN OXENFORD.

[See page 465.]

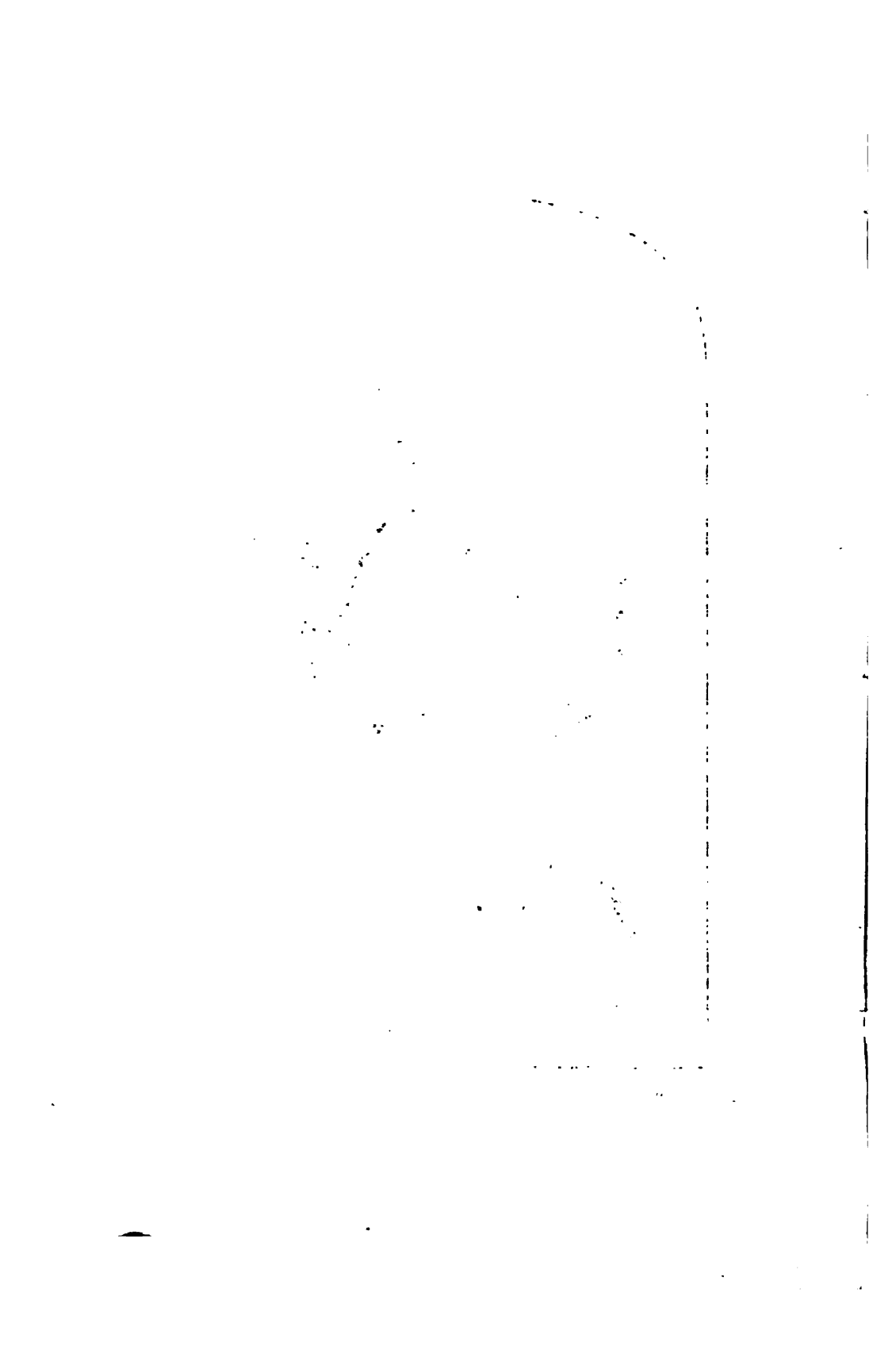
THE PROTEST

603 Meet I have not
and bid not to be
the place of my birth
as the great South Sea

to the great South Sea
and the great South Sea
to the great South Sea
Miss Pearl, her father
to the great South Sea
to the great South Sea
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to the great South Sea
to the great South Sea

Charles M. Jones, who was
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entertainment ; house crowded. Meet Parry afterwards, and long chat.¹ 22nd.—Hear of John Oxenford's death, and not being at all well myself, take it much to heart.² 23rd.—*The Tattler* comes out this day. Announce John Oxenford's departure from earth."

" *March 9th.*—Dinner at Willis's Rooms, the actors' return dinner to Alderman Cotton, a somewhat unexpected success ; Benjmain Webster in chair. Sit next Planché and Mrs. Wilson Barrett (Miss Heath), and chat with hosts of people, about 150 of the stage being present. Bring Planché and Dillon Croker back to Adelphi Terrace, and exceedingly pleasant evening with them, the grand old men full of anecdotes. 10th.—Miss Rosina Vokes married this day.³ 15th.—My indefatigable wife attends most admirably at our dinner at St. John's Gate at 4.30, which turns out a great success ;

¹ Charles Mathews, who was to have played Puff, being laid up with a fit of the gout, Charles Collette appeared in the character and did remarkably well ; Bishop, Sir Fretful Plagiary ; Maclean, Sneer ; Barnes, Dangle ; J. L. Toole, Whiskerandos ; E. Terry, the Beefeater ; J. F. Young, the Governor of Tilbury Fort ; E. W. Royce, Sir Christopher Hatton ; Soutar, Lord Burleigh ; F. Charles, the Master of the Horse ; Nelly Farren, Tilburina ; Miss Litton, Mrs. Dangle, and afterwards First Niece. John Parry himself gave *Echoes of the Past*, and *The Master and the Pupil*, and Mr. and Mrs. German Reed appeared in *Charity Begins at Home* : A. Reed, the Charity Boy ; Corney Grain, the Beadle ; Arthur Law, the photographic artist ; Mrs. German Reed, the beadle's wife ; and Fanny Holland, the daughter. The benefit realized £1,300.

² Born at Camberwell, August 1812. His first dramatic production, *My Fellow Clerk*, was written for the Lyceum in 1835, and was followed almost immediately by *I and My Double* and *A Day Well Spent*. It is impossible to give a list of all the pieces that he wrote. Two of his best remembered will be *The Porter's Knot* and *Twice Killed*, the latter original. He also wrote libretti for operas. He was for twenty-five years dramatic critic of *The Times*, and was besides an accomplished journalist and essayist, and an excellent linguist ; in fact, there was scarcely a limit to the range of his contributions to literature. He died February 21st.

³ Theodosia Rosina Vokes was married to Cecil Clay. The Earl of Dudley presented the bride with a silver breakfast service. Arthur Sullivan and Alfred Cellier presided at the organ, and Mrs. Clay was remembered in the shape of some offering by every member of the Drury Lane company.

Planché and twenty-six guests present. Several returned with us to the Terrace. 16th.—Chronicle the death, yesterday, of Pyne, (father of Louisa Pyne), aged eighty-eight, well known as a musician, and poor little Augustus Stoner, aged I should think about thirty-seven. We celebrate the eve of St. Patrick; sit up telling stories till late. 24th.—To Adelphi; see *True to the Core*,¹ very well played, and put on the stage admirably. *Colleen Bawn* transferred to Drury. 31st.—Prince of Wales's; Clement Scott's pretty adaptation of *The Vicarage*, a fireside story by 'Savile Rowe,'² and *London Assurance*,³ house crowded; all the notabilities present."

"April 2nd.—Gaiety morning performance; Burnand's new burlesque, *Our Babes in the Wood*,⁴ well acted. Look in at Opéra Comique: *My Awful Dad*; see Charles Mathews playing admirably to a small audience. 3rd.—All evening writing a notice of Criterion piece by James Albergy, from the French, called *The Pink Dominos*, which is not a comedy for the young to see, and glad to find J. M. L. approved of my notice.⁵ 6th.—Chronicle for *Era* the death

¹ Revival of A. R. Slous's drama which gained T. P. Cooke's prize, and was produced at the Surrey, September 8th, 1866. Rachel Sanger, Mabel Truegold; S. Emery, Martin Truegold; J. G. Shore, Geoffrey Dangerfield. Edith Stuart and Henry Sinclair also in the cast.

² Adapted from Octave Feuillet's *Le Village*. The Rev. Noel Haygarth, Arthur Cecil; Mrs. Haygarth, Mrs. Bancroft; George Clarke, C.B., Kendal.

³ Sir Harcourt Courtly, Arthur Cecil; Charles Courtly, Kendal; Max Harkaway, Mr. Teesdale; Dolly Spanker, Kemble; Dazzle, Bancroft; Mark Meddle, George Honey; Cool, Sugden; Simpson, Newton; Martin, Stuart; Lady Gay Spanker, Mrs. Kendal; Grace Harkaway, Carlotta Addison; Pert, Mrs. Bancroft. This playbill was the first in which "Marie Wilton" was not added in some shape or other to that of Mrs. Bancroft, she from this date appearing under the latter name only.

⁴ The second title was—or, *The Orphans Re-leaved*. Toole, Tommy; Nelly Farren, Polly; E. W. Royce, Sir Guy Fox; Alfred Bishop, Dr. Barlow; H. Westland, Dr. Birch; F. Charles, Dr. Baster; Kate Vaughan, Miss Jenny Merton; Marion West, Master Harry Sandford; Emily Muir, Lady Guy Fox.

⁵ It was adapted from *Les Dominos Roses* of Delacour and Hennequin. Charles Wyndham, Charles Greythorne; H. Standing, Sir Percy Wagstaff; Henry Ashley, Joskin Tubbs; Augustus Harris,

of Mrs. Lovell, authoress of *Ingomar*; she would have been about seventy-four.¹ *Touchstone or the New Era* comes out. 15th.—Charles Mathews in *The Liar* at the Opéra Comique; poor house, melancholy performance. 21st.—Record death of Mrs. Roberts (Rebecca Isaacs), who died to-day, aged about fifty.² 28th.—Performance at Opéra Comique: *A Cosy Couple*; ³ and at St. James's, to see *Wandering Heir*.⁴

"May 7th.—I go to see Charles Mathews in *Game of Speculation* at Opéra Comique. 28th.—To Strand; see burlesque of *Maid and Magpie*,⁵ in which Miss Nelly Bouverie is Pippo, and very vivacious."

Harry Greenlanes; J. Clarke, Brisket; Miss Eastlake, Mrs. Greythorne; Fanny Josepns, Lady Maggie Wagstaff; Edith Bruce, Miss Barron; Mdle. Camille Chermont, Rebecca. [This was one of the most severe notices ever penned by E.L.B. It was universally ascribed to C.S., who was not present on the occasion. The result of the brilliant attack on improper French farces was that the theatre was crammed! —C.S.]

¹ Maria Anne Lovell, born July 16th, 1803, died April 2nd, was a tragic actress of some note. Made her first appearance as Miss Lacy, her maiden name, at Covent Garden, October 1822, as *Belvidere* in *Venice Preserved*. Retired from the stage on her marriage to G. W. Lovell, the author of *The Provost of Bruges* and *The Wife's Secret*. She had retired some forty years, but had written some plays.

² She was the daughter of Mr. John Isaacs, a favourite actor and singer at Covent Garden some half-century previous. She made her first appearance at the old City Theatre, Milton Street, in 1832, when only four years of age, in *The Barn Burners*; and when she was but ten years old played Albert to the William Tell of Macready at Covent Garden. Her name has been so frequently mentioned in the diary that there is no occasion to give a further account of her life.

³ This was another version of Octave Feuillet's *Le Village*, which was produced by Madame Vestris.

⁴ Revival of Charles Reade's drama originally played at the Queen's Theatre. Mrs. John Wood and Mr. Leathes in their original parts of Philippa Chester and James Annesley. Kate Pattison, Miss Gregory; Maude Milton, Maria Surefoot; Maria Daly, Betty Purcell; Allen, Lord Altham; Harrison, Richard Annesley; Ada Morgan, James Annesley (when a boy); Beveridge, Rowley; Clifford Cooper, Surefoot; C. Herbert, Silas Hanway.

⁵ Byron's burlesque, originally produced at the Strand, October 1858. Marius, Fernando Villabella; Lottie Venne, Ninette; Maria

"June 20th.—To Gaiety to see Sims Reeves and *School for Scandal*, Charles Lamb Kenney's benefit.¹ 25th.—Go at night to Urban Club; Shorthand Writers' Association. Jeremiah's admirable discussion on Mysteries and Monoliths; Henry Marston's excellent and touching speech about Tomlins and departed friends."

"July 25th.—Go to see Lemman Rede's *Rake's Progress* at the Park Theatre, Camden Town; very fairly done. Walk back full of old memories. 30th.—Re-appearance of Miss E. Farren at Gaiety; great reception from large audience."²

"Aug. 11th.—To Adelphi to see drama by Paul Merritt, called *The Golden Plough*,⁴ which goes off well, but rather disappoints me. 13th.—To Haymarket, to see G. F. Rowe's eccentric comedy, called *Brass*,⁵ which is in five acts, and proves to be very bad. 25th.—See the Princess's drama, *After Dark*, transferred to the Adelphi. 29th.—Lyceum

Jones, Dame Lucia; Miss G. Williams, Elvira; Harry Cox, Isaac; W. S. Penley, the Magistrate; Sydney Grundy's play, *Mammon*, preceded.

¹ The *bénéficiaire* had been very ill for a considerable time, and on his behalf Lord Londesborough, Lord Dunraven, and a committee, organized this benefit. Sims Reeves appeared as Tom Tug in *The Waterman*, to the Wilhelmina of Madame Cave Ashton and the Mrs. Bundle of Mrs. Leigh. This performance of *The School for Scandal* was memorable, as it was the first appearance of Miss Ellen Terry as Lady Teazle, who made the part full of fun and frolic, and yet displayed great sentiment in the screen scene. Charles Kelly was the Sir Peter; Henry Neville, Charles; and John Clayton, Joseph Surface; Marius played Trip; Mrs. Arthur Stirling, Mrs. Candour; Mrs. Alfred Mellon, Lady Sneerwell.

² Originally played at the City Theatre, Milton Street, Cripplegate, in January 1833. Lin Rayne appeared in the principal character.

³ She had been very seriously ill. The programme consisted of *Weak Woman*, *The Bohemian G'yrul* and the *Unapproachable Pole*. Miss Eveleen Rayne made her first appearance here as Lilian.

⁴ Miss Louise Willes, Grace Royal; J. Billington, Sir Francis Claude; W. Terriss, Rev. Martin Preston; Alma Murray, May Royal; Miss Hudspeth, Helen Claude; Emery, Jerry Drake; J. G. Shore, Thomas Carroll; M'Intyre, Middleton. It had been previously played in Edinburgh in June 1876, under the title of *Grace Royal*.

⁵ The author played Waifton Stray and was supported by F. H. Macklin, W. Hargreaves, Teesdale, Hamilton Astley, David Fisher, jun., Harold Kyrle, Violet Orme (first appearance in London), Emily

re-opens with *Dead Secret*; ¹ unfortunately have to sit through a very bad piece."

"Sept. 1st.—Opéra Comique re-opens with *Liz*, adapted from Mrs. Burnett's novel, 'That Lass o' Lowrie's'; four-act drama, by Joseph Hatton and Arthur Mathison; good story, but might have been better handled for style. Rose Leclercq very good in her original part of *Liz*.² 14th.—Miss Emily Faithfull's new *West End Gazette* published this day. 15th.—J. S. Clarke re-appears at Haymarket in *Widow Hunt* and *Paul Pry*. 18th.—I am banished from home through workpeople. My wife makes me go for change to Rosherville; take walk to Singlewell, where meet Plowman of Arundel Club, and his friend Nugent. Take them through Cobham Wood to Rochester; dine at Spong's; market day, and place crowded. Back to Gravesend by train. 20th.—A wet day; but Plowman comes and take fly to Gadshill: meet Dr. Pinches, who takes us over Charles Dickens's house; very interesting. We dine at Falstaff, and drive back; Plowman leaves, and I find the place very dreary alone. 22nd.—Very glad to pay my bill and get home. Drury Lane opens for season with *England in the Days of Charles the Second*,³ well received

Thorne, Maria Harris, and Miss B. Henri. The opening piece was *The Garden Party*, by John Maddison Morton, strongly suggested as having been taken from *Le Reveillon*. W. J. Hill, Harold Kyrle, David Fisher, jun., Emily Thorne, and Maria Harris appeared in it.

¹ This was not under Henry Irving's management, but was a company under the management of Miss Bateman. The play was an adaptation by E. W. Bradwell of Wilkie Collins's work. Miss Bateman, Sarah Leeson; Virginia Francis, Rosamond; E. D. Lyons, Joseph Buschmann; Odell, Munder; Clifford Cooper, Andrew Treverton; Pinero, Shrowle; Miss Ewell, Mrs. Pentreath; Miss Morley, Susan. On the same night a new comedieta by Frankfort Moore entitled *A March Hare Hunt* was played.

² Marie Pritchard, Nan; Alice Gray, Alice Barholm; J. G. Taylor, "Owd Sammy"; Beveridge, Derrick; Carton, Rev. Alfred Lonsdale; Gould, Phil Lowrie. On the same night was played a comedieta by Gerald Dixon, entitled *Married Another*. J. D. Beveridge very good as Rudolf von Rudesheim.

³ This play was founded by W. G. Wills on Walter Scott's "Peveril of the Peak." William Christian, E. F. Edgar; Major Bridgenorth, S. Emery; Julian Peveril, W. Terriss; Edward Christian, J. Fernandez; Duke of Buckingham, A. Glover; Charles the Second, Pennington;

and well written, but not a good play. 26th.—Fifteen years ago this day the *Sarah M.* sailed for Dunedin; anniversary remembered accordingly, now no longer a sad one to remember. 29th.—Prince of Wales's opens for season with *Unequal Match*." ¹

" Oct. 1st.—At night an adapted farce by Burnand at Gaiety, *A Musical Box*,² which I think is very bad, and was represented before under another name. 3rd.—My wife and I go to first night of W. S. Gilbert's three-act farcical comedy, *Engaged*;³ clever, but cold and cynical, and do not think it will bring money. 5th.—Cremorne ceases to exist. In the evening party of friends meet in our room, and we write a letter signed by all of us to post in the morning, congratulating Clement Scott on his thirty-fifth birthday. 6th.—He calls to acknowledge the letter of congratulation we sent him last evening; he attends to the *House of Darnley*,⁴ a posthumous play by Lord Lytton, with which the Court Theatre opens this evening, and which is a success. 13th.—The clever young artist, Wilhelm, calls to say he has arranged with Chatterton for the costumes at Drury. We go at night to Gaiety to see burlesque of

Sir Geoffrey Hudson, H. Collard (known as the pocket Sims Reeves); Lance Outram, Norman; Countess of Derby, Miss Leighton; Alice Bridgenorth, A. Murray; Fenella, Louise Willes.

¹ By Tom Taylor; first played at the Haymarket, November 1857. Sir Sowerby Honeywood, Kemble; Harry Arncliffe, Sugden; Captain Chillingham, C. Strick; Dr. Blotcherby, Arthur Cecil; John Grazebrook, Flockton; Blenkinsop, S. B. Bancroft; Tofts, W. Younge; Herr Dummkopf, Henry Deane; Lady Honeywood, Ida Hertz; Mrs. Montessor, Miss Litton; Miss Leech, Miss Lee; Bessie Hebblethwaite, Kate Phillips; Hester Grazebrook, Mrs. Bancroft.

² Taken from Gondinet's *Le Homard*. Mr. Erskine Proser, E. Terry; Mrs. Proser, Eveleen Rayne; Frank Mitten, J. H. Barnes; Humphrey Smirke, E. W. Royce; Sophy, Marian West.

³ This was played at the Haymarket. Angus Macalaster, F. Dewar; Maggie Macfarlane, Julia Stewart; Belvawney, Harold Kyrle (Kyrle Bellew); Miss Belinda Treherne, Marion Terry; Cheviot Hill, G. Honey; Miss Symperson, Miss Buckstone; McGillicuddy, Weathersby; Mrs. Macfarlane, Emily Thorne.

⁴ Charles Kelly, Darnley; John Hare, Mainwaring; Titheradge, (first appearance), Sir Francis Marsden; A. Bishop, Fyshe; Denison, Lord Fitzhollow; Cathcart, Parsons; Ellen Terry, Lady Juliet; Miss Roselle, Miss Placid.

Little Doctor Faust,¹ by H. J. Byron; written with some cleverness, but too long. 15th.—At night to see *Romeo and Juliet*,² at the Park Theatre; Madame St. Claire (Mary Marshall) playing Romeo, and her daughter, Blanche Louise, Juliet; not so bad as I expected. 20th.—Revival of *Amy Robsart*³ at Drury Lane, and *Fates and Furies*, with Ciprico,⁴ American actor, at Surrey; piece and actor middling. 26th.—Off to see the new Grecian Theatre,⁵ which opens next Monday, built on the site of the old Olympic Pavilion of 1841. Awaking old memories, and giving me some trouble to look up old dates. 27th.—Go to Adelphi to see *Formosa*, well done, and Clara Jecks very good. 29th.—To Globe; *Stolen Kisses*,⁶ and revival of

¹ R. Soutar, the original Faust; Nelly Farren, young Faust; Kate Vaughan, Marguerite; Marian West, Siebel; Miss Amalia, Marta; E. W. Royce, Valentine; Edward Terry, Mephistopheles.

² Miss Plowdon, the Nurse; H. P. Grattan, Mercutio; Holland, Capulet; H. M. Clifford, Friar Laurence; Bellew, Paris; Squire, the Apothecary.

³ Amy Robsart, Louise Willes; Queen Elizabeth, Edith Stuart; Earl of Leicester, W. Terriss; Mike Lambourne, Augustus Glover; Varney, James Fernandez; Flibbertigibbet, Harriet Coveney.

⁴ This was by G. B. Densmore; and G. M. Ciprico, a young actor of Italian extraction, had made his name in Shakespearean characters in San Francisco and New York, and the reputation he had made induced Mr. William Holland to engage him. The piece was in the time of the Reign of Terror in France. No great opinion of the "star's" acting appears to have been entertained by London critics. He was supported by J. A. Arnold as Reynard; H. C. Sidney, Raoul; Miss Lamartine as Mathilde; Augusta Stuart, Lucia, and Arthur Williams.

⁵ E. L. B. naturally took a great interest in the Grecian Theatre, for one of his first efforts in libretto, *Arcadia*, was produced at the old house on Easter Monday of 1841. The new Grecian was constructed from the designs of J. T. Robinson, the architect, and was calculated to hold about 1,700 people in the gallery and 500 in the dress circle. The opening play was written by George Conquest and Henry Pettitt, and was entitled *Bound to Succeed*; or, *A Leaf from the Captain's Log*. Sandy, A. Syms; Jack Wilson, R. Inch; Edward Fitzgerald, W. James; Randall Herdstone, G. Sennett; Christopher Wobbles, G. Conquest; Agnes Herdstone, Alice Denvil; Rev. Stephen Glynne, M.A., Vincent; Joseph Fullalove, Harry Nicholls; Bob Chumley, G. Conquest, junr.; John Owen, Everard; Mabel Burton, Mabel Verner; Rose, Miss M. Inch; Mrs. Ambrosina Wobbles, Miss M. A. Victor. Oscar Barrett was the musical director.

⁶ *Stolen Kisses* was by Paul Merritt, *Isaac of York* by Mr. Plowman.

burlesque, *Isaac of York*, which seems to me very dull. *Mirth* (a new magazine), edited by Byron, out to-day, 6d.; Planché's lines charming."

"*Nov. 2nd.*—The nine-hundredth night of *Our Boys* at Vaudeville, and separation of James and Thorne as partners; splendid effect of Mars and Saturn from our windows. *19th.*—See revival of *Henry Dunbar*,¹ at Olympe; very well played, small paying audience. *26th.*—Startled by hearing of the death of E. T. Smith, aged about seventy-three;² write memoir."

Righton appeared in his original character in the title rôle. Constance Loseby, Rebecca; Rachel Sanger, Ivanhoe; Collette, Sir Brian de Bois Guilbert.

¹ Tom Taylor's adaptation of Miss Braddon's novel. Henry Neville in his original character of Dunbar; G. W. Anson, the Major; W. J. Hill, Jerrams; R. Pateman, Carter; Forbes Robertson, Clement Austin; Bella Pateman, Margaret Wentworth; Ellen Meyrick, Laura Dunbar.

² Edward Tyrrell Smith. Born August 26th, 1804; eldest son of Admiral E. T. Smith. Was appointed midshipman in Lord Cochrane's ship, but motherly affection fetched him back the night before the ship sailed. Was at first in the Metropolitan Constabulary, and subsequently an auctioneer. He was essentially a man given to speculation. The first of his schemes was connected with what used to be Crockford's gambling-house at the corner of St. James's Street, which he was instrumental in turning into a fashionable restaurant known as the Wellington. He had to do with Vauxhall Gardens; but his connection with theatres may be said to have begun in 1850, when he took the Marylebone, which he held for two years, and then, most rashly as some thought, entered on the lease of Drury Lane Theatre. The house was in dreadfully bad odour and had been in the market for a considerable time, and was thought to be such a bad speculation that the ground lessee, the Duke of Bedford, actually thought of pulling it down. On December 27th, 1852, he opened the house with *Uncle Tom's Cabin* and *Harlequin Hudibras*; or, *The Droll Days of the Merry Monarch* (E. L. B.'s pantomime), and introduced morning performances. He spared no expense in engaging the best artists. He had Beverley for his scene-painter, and during his tenancy of Drury Lane, Charles Mathews, G. V. Brooke, the Keans, and some of the best stars made their appearance on the boards. He was also one of the first to recognize provincial talent, and bring it to London. He was the founder of the Alhambra in Leicester Square, previously to that known as the Panopticon, and opened it as a circus, February 7th, 1858. He was lessee of Her Majesty's; and in Italian Opera, Titieni, Piccolomini, and Giuglini appeared under him. He leased Cremorne

"Dec. 11th.—My birthday, fifty-seven. Welcome from my wife, and congratulations; and God be thanked for all the unexpected blessings I am enjoying; more letters, presents, and congratulations in the morning. 13th.—See Temple Bar being removed. 17th.—Wife and I go to see J. L. Toole reappearing in London, at Globe; *Artful Cards*, *Trying a Magistrate*, and *Birthplace of Podgers*. 24th.—For the twenty-eighth time see night rehearsal at Drury; chat with Sala, Hollingshead, and Gilbert; and wife and I spend our Christmas Eve very pleasantly by ourselves, overwhelmed by showers of Christmas cards. 25th.—Large family party. 26th.—Tinsley pays £3 10s. for my contribution to *Mirth*. Hengler's Circus in morning and Strand at night; *Red Rover*,¹ burlesque by Burnand. 29th.—Go to St. James's re-opening with Ada Cavendish.² 31st.—A

Gardens from 1861 to 1869. From 1867 he was lessee of the Lyceum for two years. From 1863 he was the lessee of Astley's, which he ran for some years. Commencing October 1870, he ran the Surrey for a short season. In 1871 he leased Highbury Barn, and not very long afterwards became the proprietor of the Regent Music Hall, Westminster. He then appears to have turned his attention again to restaurant catering, and opened a dining-hall under the vaults of the Royal Exchange, which was a conspicuous failure. Years before he started the Radnor at the corner of Chancery Lane, and opened a refreshment room in Leicester Square known as the Cremorne Supper Rooms. The *Sunday Times* became his property in 1856 for a short time, and he also started the *Bedfordshire Independent* with a view of entering Parliament, but not obtaining sufficient support he very shortly gave up both these journals. He made many friends, who were always ready to assist him in his various speculations, and though these did not always turn out profitable to the investors, it should be mentioned that he retained his friends, as they had perfect faith in his honesty of purpose. He was a noted character in his day; he liked to see his name in print as a generous supporter of any form of charity, and though it has been imputed to him that he did this for the sake of advertisement, a great many of his acts originated from genuine kindness. He died November 26th, and was buried at Brompton Cemetery.

¹ This was a travestie of the nautical drama of the same name, produced in 1828 at the Old Adelphi Theatre. The Rover, Marius; Lieutenant Wilder, Rachel Sanger; Gertrude, Lottie Venne; Madame de Lacy, Mrs. C. Forster; Guinea the Black, Harry Cox; Homespun, Penley. John Fitzgerald supplied the music.

² The theatre was opened under the management of Samuel Hayes

bright clear day brings the year to what I hope will be a brilliant close, proving an omen of good fortune to the next. More tokens of goodwill from our friends, and responded to at night. At midnight attend the service as usual at St. Clement's, in Johnson's pew, with Mrs. and Miss De la Motte. Back home afterwards, and welcome the New Year, with hearty thanks to the Almighty for all the blessings vouchsafed in the past to self and dear wife."

Revenue for year £708 17s.

1878.

"Jan. 10th.—See Woods, of *Army and Navy Gazette*, and arrange to supply for next week a theatrical column. 12th.—Prince of Wales's: *Diplomacy*. English adaptation, in four acts, of *Dora*; ¹ a very good piece very well played, and house filled as usual. 17th.—To Globe: new three-act comic drama, by Byron, called *A Fool and His Money*, ² written for Toole; well received, but a very indifferent piece. 22nd.—In evening to Opéra Comique to see *The Sorcerer*; well entertained; George Grossmith and Rutland Barrington very good."

"Feb. 2nd.—Go to see Miss Neilson as Viola in *Twelfth Night*, at Haymarket: ³ a moderately good performance. 14th.—To Strand: see a clever, pleasant parody on *Diplo-*

with *The School for Scandal*. Ada Cavendish, Lady Teazle; W. H. Stephens, Sir Peter; Henry Forrester, Joseph Surface; W. Herbert, Charles Surface; Lin Rayne, Sir Benjamin Backbite; Odell, Moses; Sallie Turner, Mrs. Candour; Mrs. Bernard Beere, Lady Sneerwell.

¹ This was by Saville Rowe and Bolton Rowe (Clement Scott and B. C. Stephenson) from Sardou's "*Dora*." Count Orloff, S. B. Bancroft; Baron Stein, Arthur Cecil; Mr. Beauclerc, John Clayton; Captain Beauclerc, Kendal; Algie Fairfax, Sugden; Markham, Newton; Antoine, Deane; Marquisé de Rio-Zarès, Miss Le Thiére; Comtesse Zicka, Mrs. Bancroft; Lady Henry Fairfax, Miss Lamar-tine; *Dora*, Mrs. Kendal; Mion, Ida Hertz.

² In this J. L. Toole played "Chawles;" E. Righton, Brabazon Vandeleur; G. H. Grainger, Pentland; W. Herbert, Percival Ransome; Westland, Milligan; Ellen Meyrick, Kate Vandeleur; Eliza Johnstone, Mary Draper.

³ Howe, Malvolio; Everill, Sir Toby; Charles Harcourt, Sir Andrew;

macy,¹ by Burnand ; much amused ; some situations by Lottie Venne and Marius very good. 19th.—The thousandth night of *Our Boys* at the Vaudeville: look in behind the scenes ; meet Byron and everybody ; receipts £300."

" *March 8th.*—Give our pantomime dinner at Billingsgate: great success ; about twenty present. 11th.—Chatterton's complimentary banquet at Willis's Rooms:² Lord William Lennox in chair ; sit next to chairman on one side and Mrs. Sarah Lane the other, with whom interesting chat. 16th.—See Toole in *A National Question*,³ by Reece ; Toole singing for the first time a version of my 'Conundrum Club' song. 30th.—W. G. Wills's new play of *Olivia*⁴ ('Vicar of

Harold Kyrle, the Duke ; H. B. Conway, Sebastian ; D. Fisher, jun., the Clown ; H. Crouch, Fabian ; Miss Ernstone, Olivia ; Kate Phillips, Maria.

¹ It was called *Dora and Diplunacy* ; or, *A Woman of Uncommon Scents*. Marius, Count Orloff ; F. Mitchell, Captain Beauclerc ; Harry Cox, Mr. Beauclerc ; W. S. Penley, Baron Stein ; Rachel Sanger, Madge Robertson, *alias* Dora ; Lottie Venne, Marie Wilton, *alias* Countess Zicka ; Mrs. Clouston Foster, Marquise de Rio-Zares.

² This was a dinner given to F. B. Chatterton as a sort of supplement to the benefit performance of the 4th instant. Very many theatrical celebrities were present. Chatterton stated that the rent of Drury Lane was £6,500 a year, and that his nightly expenses were usually some £200. During the seven years of his lease he had been put for rent and nightly expenses to a cost of some £247,000.

³ He played in this as Mr. Mixture. Bradbury was The MacHaggis ; Charles Collette, The O'Brien ; L. Fredericks, Herr Dump ; Darley, Pudsey Wurzel, the Yorkshireman ; Miss Hewitt was the ward, Jenny.

⁴ A version of Goldsmith's story was done at the Surrey in 1819. It was by Thomas Dibdin. Four years later (September 27th) it was turned into an opera and tried at the Haymarket, and though it had a very strong cast—Daniel Terry, Dr. Primrose ; Cooper, Burchell ; Liston, Moses ; Mrs. Jones, Mrs. Primrose ; Mrs. Charles Jones, Kitty Flam-borough ; Mrs. Garrick, Sophia ; Mrs. Orger, Miss Skeggs ; Mrs. Gibbs, Mrs. Blarney ; Miss Chester, Olivia—it was not a success. In 1850 Tom Taylor produced his version for the Strand Theatre, and called it *The Vicar of Wakefield*, and in the very next month Stirling Coyne's adaptation in two acts was played at the Haymarket. Webster, Doctor Primrose ; Mrs. Keeley, Mrs. Primrose ; Miss Reynolds, Olivia ; Mrs. Fitzwilliam, Caroline Skeggs. At the Court Theatre, Ellen Terry was the Olivia ; Hermann Vezin, Dr. Primrose ; Norman Forbes, Moses ; Frank Archer, Burchell ; W. Terriss, Squire Thornhill ; Mrs. Gaston Murray, Mrs. Primrose ; Kate Aubrey, Sophia.

Wakefield') done at Court; and at Haymarket *Romeo and Juliet* by Miss Neilson: very well done."

"April 6th.—At Gaiety, new burlesque, by Byron, on *Sonnambula*.¹ 9th.—At night to see Henry Forrester play *Othello*² at St. James's, which he does extremely well. 10th.—Gaiety for *Eurydice* fund: an amateur pantomime; about £400 result; Yardley, the clown, very good, and Gilbert's harlequin most amusing.³ 20th.—To Adelphi to see *Proof*,⁴ a very cleverly constructed French drama, and fairly played in every respect. 22nd.—*Jealousy*⁵ at Olympic not a success; an adaptation by Charles Reade from Sardou. Look in at Globe: a comedy-burlesque, by Reece, *Mind the Shop*:⁶ very bad and music-hallish. 25th.—To Royal Italian Opera at Covent Garden—*Der Freischütz*: not well done. 29th.—To Olympic, and see Morton's adaptation of *The Miser's Treasure*,⁷ another version of *Daddy Hardacre*: G. W. Anson very fair."

"May 11th.—Sothorn re-opens at Haymarket as *The Crushed Tragedian*,⁸ after nearly three years' absence from

¹ It was called *Il Sonnambulo and Lively Little Alessio*. The principals were Messrs. Edward Terry, Royce, Soutar, and Elton; Misses Ellen Farren, Kate Vaughan, Amalia, and Wadman.

² Mr. Titheradge was the Iago; E. F. Edgar, Cassio; Miss Emmerson, Desdemona; and Mrs. Bernard Beere, Emilia.

³ They played *The Forty Thieves* written by Beece, Gilbert, and Burnand. Mr. A. Stuart Wortley was the Hassarac; C. P. Colnaghi, Abdallah; Knox Holmes was the Pantaloon.

⁴ Or, *A Celebrated Case*, adapted by F. C. Burnand, from *Une Cause Célèbre*, by D'Ennery and Cormon, played at the Ambigu. Pierre Lorance, Bandmann; Chamboran, S. Emery; Lazare, Arthur Stirling; Madeleine, Louise Moodie; Count d'Aubeterre, Charles Harcourt; Duchess d'Aubeterre, Mrs. Billington; Madame Deprets, Mrs. Arthur Stirling.

⁵ It was produced as *Andrea* at the Gymnase, and under the title of *Agnes* at the Union Square Theatre, N.Y. Henry Neville, W. Younge, A. Elwood, Flockton, Sophie Young, and Miss Gerard were in the cast.

⁶ Toole, Righton, and Fanny Leslie were in the cast.

⁷ G. W. Anson, the miser; Robert Pateman, Benjamin Pickett; Forbes Robertson, Richard Goodwin; Miss Gerard, Nelly.

⁸ This was by H. J. Byron, and had been known as *The Prompter's Box*. Sothorn was immensely taken with the part of Fitzaltamont in

London. Look in at the New Re-Union for half an hour. 13th.—Give 'Some Early Literary Recollections' at Shorthand Writers' Association, St. John's Street: a gratifying success, and speeches most complimentary. 23rd.—Send round manuscript to Routledge's, 'Lizorella, the Enchanted Princess,' for *Every Girl's Annual*. 25th.—Gilbert and Sullivan's new opera, *H.M.S. Pinafore*,¹ produced at Opéra Comique."

"June 6th.—Princess's: see produced Ross Neil's fairy four-act play of *Elfinella*,² a charmingly conceived and poetically written work: Miss Heath statuesque and graceful, as usual, in her gestures, and plays well; others good; not over till midnight. 7th.—I see recorded that our old friend, Dennis Leonard, has died: see by 'Touchstone' that he was much lamented.³ 8th.—Go to Lyceum, and see Henry Irving in *Vanderdecken*;⁴ and also to the Duke's to see Mortimer's drama, *Little Cricket*.⁵ 10th.—To Globe, to see

which he made a success in America, but it did not please the English people, and Sothorn was much disappointed. Howe played Frank Bristowe; G. F. de Vere, Sir Michael Glendenning; George Holland, Captain Rackett; H. Crouch, Mandeville; Marion Terry, Florence Bristowe; Nellie Mortimer, Miss Mountcashel; Emily Thorne, Mrs. Gulpin.

¹ It was in two acts, and its second title was—or, *The Lass that Loved a Sailor*. Little Buttercup, Miss Everard; Dick Deadeye, Richard Temple; Ralph Rackstraw, Power; Captain Corcoran, Rutland Barrington; Josephine, Emma Howson; Sir Joseph Porter, George Grossmith, jun.; Hebe, Jessie Bond.

² The second title was—*Home from Fairyland*; it was originally produced at the Princess's Theatre, Edinburgh, in October 1875. Miss Heath in the title rôle; Dolores Drummond, Lisa; Maud Milton, the Fairy Queen; Carrie Coote, Gretchen; Charles Warner, Waldmar; William Rignold, Hans; Howard Russell, Franz. Alfred Cellier wrote the music.

³ He played all Tyrone Power's parts at the Haymarket, Dublin, and Edinburgh—and in America. Was a most accomplished man, and a capital singer. An Irishman by birth.

⁴ It was written by W. G. Wills and Percy Fitzgerald, and the subject had often been dramatized before. Henry Irving played the Haunted Dutchman; Miss Bateman, Thekla; Walter Bentley, Olaf; Fernandez, Nils; Edmund Lyons, Pastor Been; Georgina Pauncefort, Nurse Birgit.

⁵ Was taken from *La Petite Fadette*, by Madame Sand. Lydia Cowell

revival of *Poll and My Partner Joe*,¹ Mrs. John Wood acting wonderfully : saw her seven years ago at St. James's. 12th.—To Terry's benefit at Gaiety : see the charming little piece of *Kerry*, or, *Night and Morning*, with Terry as Kerry, and Ada Cavendish as the wife, Blanche ; the English version of *La Joie Fait Peur*. 17th.—To Haymarket, and see Sothorn in *The Hornet's Nest* :² the piece flimsy, but, with some wild fun in it, goes off fairly."

"July 9th.—To Olympic ; see Rose Eytinge as Nancy.³ Acting of Sykes very good. 11th.—We go to a garden party at Mrs. Crow's (Miss Bateman) at the Grange, Brook Green, meeting Toole, Irving, Mrs. Charles Kean, Walter Lacy, Madame Taglioni, Mrs. Keeley."

"Aug. 1st.—Take Mrs. Keeley down to the fish dinner at Billingsgate, with Mrs. Bacon (Miss Poole), Mr. and Mrs. Edward Ledger, and a number of others—Miss Poole never having seen the celebrated Wapping Old Stairs, of which she had sung so often. Greatly disillusioned. 3rd.—The double birthday kept at Hampton Court, where we dine and spend a pleasant day. 8th.—Meteoric displays very fine (the 'Tears of St. Lawrence'). 17th.—Go to Alexandra Palace to assist the first wayzgoose dinner of Emily Faithfull's Victoria and West End *Express* establishment. About twenty-eight present. 22nd.—Sothorn returned from short trip to America, and reappears at Haymarket as Lord Dunderreary, with Walter Bentley as Asa Trenchard. 26th.—

in the title rôle ; Mrs. Huntley, Maria Harris, F. W. Irish, and C. W. Mason were also in the cast.

¹ Edith Blande, Harry Hallyard ; E. Righton, Black Brandon.

² In *Three Buzzes and a Stinger*, farcical comedy by H. J. Byron ; had been done in America. Was written specially for Sothorn, who played Sidney Spoonbill ; Howe, Hall Marks ; Everill, Bloss ; D. Fisher jun., Bingham ; Harry Crouch, Straight Tipper ; Amy Roselle, Carrie Gresham ; Miss E. Thorne, Mrs. Mandrake.

³ It was in a play of this name that the young actress appeared, and it was a version by Cyril Searle of "Oliver Twist." As far back as the year 1839, Dickens's novel, dramatized, had been seen at the Adelphi, with a wonderfully strong cast for those days. At the Olympic Edith Blande played Rose Maylie ; Miss Lavis, Mrs. Bumble ; Lizzie Coote, Oliver Twist ; G. W. Anson, Fagin ; R. Pateman, the Artful Dodger ; C. H. Stephenson, Mr. Brownlow ; Searle (the author), Sykes.

Burnand's four-act piece of *Jeames*, founded on Thackeray's papers; well devised, and Terry and Miss E. Farren very good."¹

"Sept. 16th.—Byron's new comedy, *Conscience Money*,² at Haymarket, taking Carrie G. Meet all the Press people. Long letter from wife at Paris. 19th.—Record death of the poor old clown, Paul Herring,³ who expired last night. 25th. Wife returns from Paris this afternoon; thank God safe and well, and amuses me all the evening with the experiences of her trip. 28th.—Drury Lane reopens with *Winter's Tale*.⁴ After performance Scott comes up to our rooms, and have late pipe and chat."

"Oct. 3rd.—To Haymarket, J. S. Clarke in *The Rivals* playing Bob Acres remarkably well. 12th.—Royalty opens; Kate Santley's management. See *Jolie Parfumeuse*.⁵ 14th.—To the Folly to see a reconstructed piece called *Tantalus*;⁶

¹ Edward Terry in the title role, Miss Farren as Mary Anne. Maclean, Earl of Bareacres; Emily Muir, Lady Southdown.

² It was in three acts. The author played Dick Simpson: W. Terriss, Sefton; Charles Kelly, Frederick Damer; Howe, Algernon Damer; D. Fisher, jun., Tavery; R. Pateman, Sir Archibald Crane; G. Fielder, Bennett; Emily Thorne, Mrs. Calverley; Bella Pateman, Miss Calverley.

He was seventy-eight years of age when he died. Served his apprenticeship as a clown in Richardson's Show. From that got on to the regular theatres, and appears to have made his first big hit as the Imp of the Devil's Gorge at the Albert Saloon. Afterwards joined Osbaldiston as clown at the Victoria. Last appearance in that character at the St. James's in 1859, but still appeared as pantaloon for years afterwards.

⁴ Charles Dillon, Leontes; John Ryder, Antigonus; Howard Russell, Camillo; J. C. Cowper, the Old Shepherd; S. Calhaem, clown; E. Atkins, Autolycus; E. Compton, Florizel; Emily Fowler, Perdita; Mrs. Hermann Vezin, Paulina; Miss Wallis, Hermione.

⁵ This version was a new one by Charles Lamb Kenney. Another one had been done by H. J. Byron, and was produced at the Alhambra in 1874. Rose Michon, Kate Santley; Bavolet, W. H. Fisher; La Cocadière, Charles Groves; Clorinde, Harriet Coveney; Germain, Charles White. On the same evening *Kerry* and *A Happy Pair* were played.

⁶ The second title of it was *Many a Slip 'Twixt Cup and Lip*, and was by Arthur Matthison and Charles Wyndham. Lydia Thompson, Mrs. Gunne Cotton; Rose Cullen, Jenny; Annie Poole, Madame

farcical, but well acted and amusing. 19th.—To Surrey, *Hoop of Gold*.”¹

“Nov. 4th.—Afternoon performance at Aquarium Theatre. W. Farren in *Grandfather Whitehead* and *The Liar*. 7th.—Samuel Phelps² died this day, aged seventy-four. Was born at Devonport February 13th, 1804. Buried at Highgate Cemetery. 9th.—James and Thorne return to Vaudeville (they re-appeared in *Our Boys*); and the last night of Argyll Rooms at Haymarket announced, but they were not open at all, and a great crowd assembled in the neighbourhood. 18th.—Burlesque at Gaiety by Byron, *Young Fra Diavolo*, which is not very brilliant.”

“Dec. 4th.—Go to see *Cymbeline*³ at Drury Lane, done for Miss Wallis’s benefit; much better than I expected. 5th.—Hear of Fred Gye’s death.⁴ 10th.—I sit up late, making

Vere de Vere; Lionel Brough, Major Gunne Cotton; W. J. Hill, the Locksmith.

¹ This had been done at the Pavilion, and was a sensational English drama by Mortimer Murdoch. G. F. Leicester, Richard Wrench; Miss J. Emerson, Ruth Bullion; Kate Carlyon, Lizzie Lovegrove.

² Began life as a compositor in London in 1821. Joined the theatrical profession in 1828, and was playing at the Theatre Royal, Hull, in 1829. It requires too much space to give a full account of all the characters he appeared in; suffice it to say he had a very wide experience, having travelled all over England, Scotland, and Ireland; and he obtained his first London engagement from Benjamin Webster to appear as Shylock at the Haymarket, August 28th, 1837, to the Portia of Miss Huddart. He then appeared in a round of the characters in legitimate drama. He opened Sadlers Wells with T. L. Greenwood, May 27th, 1844, with *Macbeth*; Mrs. Warner, Lady Macbeth. Of the wonderful revivals at Sadlers Wells there is no occasion to speak. Phelps finally retired from the leasehold of the theatre in 1862, though he appeared there later. Amongst his greatest performances may be mentioned Bottom in *A Midsummer Night’s Dream*, Justice Shallow in *Henry the Fourth*, Sir Pertinax in *The Man of the World*, etc.

³ Miss Wallis, Imogen; J. Ryder, Iachimo; E. Compton, Leonatus Posthumus; J. O. Cowper, Belarius; F. Barsby, Cloten; Fanny Huddart, the Queen.

⁴ He died from the accidental discharge of a gun when on a visit to Viscount Dillon. He gained his first experience as manager at Vauxhall Gardens, which his father had purchased; and had a considerable deal to do with the Promenade Concerts under Jullien. He became manager of the Royal Italian Opera in 1849, and raised the character of the

out the Drury play-bill, and at midnight my wife comes to wish me many happy returns of my fifty-eighth birthday, for which with my sustained health God be gratefully thanked. A valuable present in the morning from my dear wife, of Charles Dickens's works, letters from Walter and a chair from Ledger, and a host of letters and congratulations and letters from other friends. 21st.—Go to Gaiety morning performance of *Jack the Giant-killer*,¹ very good indeed; and afterwards to Aquarium to see our *Aladdin*.² 26th.—The annual produced at Drury³ goes off all right; grand house. 28th.—Fund increasing for Philippa Tomlins' use, towards which Jonas Levy sends me £10 cheque. Wife is preparing to send her to New Zealand. 30th.—Irving opens the Lyceum as manager with *Hamlet*.⁴ 31st.—Requiem Mass at Catholic Cathedral at Kensington for poor Madame Beatrice,⁵ who died aged forty. Up early, and I go to see the

representations to a very high pitch. Tamberlik, Grisi, Mario, Tamburini, Formes, and Madame Viardot are some of the famous singers that were members of his company. He went, after the burning of Her Majesty's in 1856, to Covent Garden, and it was here on May 14th, 1861, that Adelina Patti made her *début* as Amina in *La Sonnambula*. He had also here many great names amongst his company. He rendered great services to musical art.

¹ It was written by H. J. Byron, and was produced at the Princess's twenty years before. Jenny Hill, Miss Wadman, Squire, and H. M. Clifford in the opening. Misses Gilchrist and Wilson were the columbines; Bishop, Pantaloon; W. Warde, harlequin; and Orkins, clown.

² This was E. L. B.'s work. Its second title was—*The Flying Palace and Big Ben of Westminster*, and was by "the Brothers Grinn."

³ *Cinderella*, or, *Harlequin and the Fairy Slipper*, E. L. B.'s twenty-ninth pantomime for Drury. The Vokes family sustained the principal characters in the opening, and Charles Lauri and Fred Evans were the clowns.

⁴ *Hamlet*, Henry Irving; Polonius, Chippendale; Ghost, T. Mead; Horatio, G. Swinbourne; the King, H. Forrester; Laertes, F. Kemble Cooper; Osric, Kyrle Bellew; Rosencrantz, Pinero; Guildenstern, Elwood; First Gravedigger, S. Johnson; Gertrude, Miss Paucefort; and Ophelia, Miss Ellen Terry.

⁵ Marie Beatrice Binda, born at Lucca in Italy, August 5th, 1839; died December 2nd, 1878. Was the daughter of Chevalier Binda, who was for many years British Consul at Florence and Leghorn. From various causes—her father's income having been considerably reduced, and he having been seized with paralysis—she determined to adopt the stage as a profession, and entered herself at the Conservatoire, and

impressive ceremony, meeting Horace Wigan in the train. My dear old friend Charles Kent calls, bringing me his new book of Burns. Then down Fleet Street, through much mud and rain, to attend as usual the Midnight Service at St. Clement's with the De la Motte family. And so the year goes out, and for everything I have enjoyed in it I ought to be, and I hope I am, exceedingly thankful; and God's blessing to everybody."

Revenue for year £590 15s.

1879.

"Jan 15th.—At midnight Green Room Club usual supper, Henry Irving in chair, about sixty persons. Sit next to Irving at his request; he gives a capital recitation about his 'Schoolfellow Thomas.' Charles Mathews sings charmingly 'Blow, thou Winter Wind;' Harry Paulton gives humorous

made her first appearance at the Théâtre de l'Odéon, as the heroine in the French version of Kotzebue's *Stranger*. She had a good friend in the Empress Eugénie, and having made some reputation in France, was induced to come to England under the patronage of Lady Holland. Made her first appearance at the Haymarket, October 3rd, 1864, as Mdlle. Suceshini in the title rôle in *Mademoiselle de Belle Isle*. In the following month she played Mrs. Haller, and was very highly spoken of. She also appeared as Hilda in *Sunny Vale Farm*, and on April 17th, 1865, as Madeleine in a revival of *Belphegor* at the Lyceum with Fechter. During the four years touring in the provinces she made a name, and was specially good as Marie Stuart. She appeared in London in February in 1869, as Marie Antoinette in Palgrave Simpson's drama, but relied chiefly on the provinces, which she travelled with a company of her own. Among other characters that Marie Beatrice filled may be mentioned Madame Caussade, in *Our Friends*, which she produced later when she opened the Haymarket Theatre, August 22nd, 1874, with her Comedy-Drama Company, together with *The Sphinx* and *Frou-Frou*. At the Globe, in August 1875, she produced *Love and Honour*, in which she played Madame Guichard. She again took the Haymarket in 1876, playing the above round of characters, and in August 1878, at the Olympic Theatre for four weeks played the leading rôle in *The Woman of the People*. Her remains were interred in the family vault at Père-la-Chaise, Paris. Mr. Frank Harvey, who had been for some years her leading actor, carried on her Comedy-Drama Company after her decease.

comic lecture, 'The Aquarium;' Luigi Lablache sings; Leonard Boyne gives Irish song; and Bendall, a cousin of Ernest A. Bendall, plays admirably on piano. 25th.—Vaudeville, slight comedietta, *Once Again*.¹ 28th.—To Crystal Palace to hear Bret Harte, the American Lecturer, deliver 'Argonaut of '49;' not so good as I had hoped."

"Feb. 1st.—Byron's new farcical comedy of *Uncle*² produced at Gaiety; amusing, but not very good. 3rd.—To Strand; see Sydney Grundy's adaptation, *The Snowball*; slight, but amusing.³ 4th.—As I am going out to the Agricultural Hall, to Myers's Great American Circus, find large bills to announce that Drury is shut up. Walk on, pondering over this disastrous event, through Chatterton's sudden stoppage, and back by 11 p.m. to ruminate over my losses. 8th.—Mrs. Naylor calls to tell me of the death of poor Henry Naylor,⁴ late prompter at the Vaudeville, and of old Rosher-ville memories. 11th.—Arrangements being made for the voyage of Philippa Tomlins to Australia. 12th.—Percy Farren, going to Australia, looks in at night. 20th.—In evening go to see part of *Jack and the Bean Stalk*⁵ at Covent

¹ It was by Ernest Cuthbert, author of such little pieces as *Legacy Love* and *A Happy Cruise*, and was acted by William Hargreaves, Garthorne, and Marie Illington.

² Originally produced at the Gaiety, Dublin, November 4th, 1878. E. Royce, J. H. Barnes, Edward Terry, Emily Muir, Eveleen Rayne, and Miss Amalia were in the cast.

³ It was adapted from Offenbach's *Boule de Neige*, originally done at the Bouffes Parisiens. W. H. Vernon, Felix Featherstone; Harry Cox, Uncle John; F. Wyatt, Prendergast; Bolder, the Page; Ada Swanborough, Mrs. Featherstone; Miss Gwynne Williams, Ethel; Lottie Venne, Penelope.

⁴ Sixty years of age when he died on February 6th. He was pantaloon at Sadlers Wells under Greenwood and Phelps, and first appeared in *Harlequin King Gold*, December 26th, 1847, as the Henchman at Drury Lane, and remained connected with the Theatre for thirty years. He was last engaged at the Vaudeville, where on the Tuesday previous to his death he played the Butler in *Our Boys*.

⁵ Or, *Harlequin and the Seven Champions as We've Christened 'em*. Was written by Frank W. Green, and produced by Charles Harris. E. L. B. had evidently a great objection to the story being spoilt, as he considered it, by music-hall artists, who introduced their own songs, etc. The music-hall element does not seem to have been so very prominent in this case. The pantomime was supported by Fanny

Garden ; a brilliant spectacle, but the music-hall element very depressing. Letter announcing the death of John Parry¹ and John Clarke,² the comedian. Write hurried notices for *D. T.* 22nd.—Olympic : morning performance of *Led Astray*, which is very well acted, with Helen Barry³ in her original character. 26th.—Wife away early in the morning to see Philippa Tomlins off in her ship to Christchurch, New Zealand ; wife and Mrs. Coombs having raised £100 for her expenses. All the old friends of her father contributed to this amount.”

Lealie, Clara Jecks, Katie Barry, and Lizzie Coote ; G. H. Macdermott, E. J. George, G. Vokes, Master C. Lauri, Tully Lewis, and Herbert Campbell. Harry Payne was the clown.

¹ John Orlando Parry, born 1810, made his *début* May 7th, 1830, at the Hanover Square Rooms, and sang “Arm, arm ye Brave !” with great success. Possessed a baritone voice of fine quality. Was in great request at the Ancient and Philharmonic concerts. Visited Italy in 1833, and studied under Lablache. Was great in imitations of celebrated singers, whom he mimicked to their very faces. Gave his first benefit concert at the Hanover Square Rooms, July 1836 ; Malibran sang for him. He then travelled on the continent, and made his *début* on the lyric stage at the St. James’s Theatre, 29th September, 1836. He soon left the stage, however, and went concert touring. In 1849 he began his entertainment written for him by Albert Smith, and in 1860 joined Mr. and Mrs. German Reed at the Gallery of Illustration. He was a prolific writer of songs. His farewell at the Gaiety has already been noticed, as well as a complimentary benefit given to him at the Lyceum.

² First appeared at the Strand as Master Toby in Wilkins’s play of *Civilization*, January 1852, and from thence went to Drury Lane, where he appeared as Fathom in *The Hunchback*, October 7th, 1852. Then travelled in the Provinces, and came back to the Strand as principal comedian, September 1855, and made his first hit as Ikey the Jew in Leicester Buckingham’s burlesque of *Belphegor*, September 1856. After a short absence he returned to the Strand in 1858, and was identified with the burlesques and extravaganzas produced by Miss Swanborough and written by Francis Talfourd and H. J. Byron. He was later a member of the Adelphi, Olympic, and Globe companies, and was also a favourite at the Prince of Wales’s and at the Criterion. He married Teresa Furtado in 1873, and never really recovered the loss he sustained in her death, August 9th, 1877. He was about fifty years of age when he died.

³ She was the original Armande, in Boucicault’s play, taken from *La Tentation*. She was supported by Mrs. Leigh Murray, Marie Daly, Ruby Lonsdale, May Bulmer, Ethel Reid, W. Rignold, J. A. Rosier, F. H. Macklin, J. Maclean, and Mr. Jesse.

"*March 3rd.*—The Chatterton benefit at Covent Garden ; house very good and performance excellent ; results satisfactory.¹ Also on this day the death of William Howitt recorded, aged eighty-seven. He died at Rome. *8th.*—In memoriam : Edward Norris Hogarth, aged forty-five, the youngest son of the late George Hogarth ; and Matilda Hogarth, his wife, died at the same hour four days previous, aged thirty-seven. *22nd.*—To Adelphi to see *The Hunchback*, which is very well done, with Miss Neilson and Mr. Henry Neville.² *26th.*—Died at Camberwell, my old publisher, Richard Willoughby, aged seventy-nine."

"*April 2nd.*—Byron's new burlesque of *Pretty Esmeralda*³ done at the Gaiety Theatre. *14th.*—Aquarium Theatre, afternoon, the Vokes family in *Rough Diamond* and *Fun in a Fog*. At night to Royalty, *Crutch and Toothpick*,⁴ by George Sims ('Dagonet'). Briskly acted and written, and well received. *17th.*—*The Lady of Lyons*, played first time at Lyceum with Irving as Claude and Ellen Terry as Pauline."⁵

"*May 3rd.*—At night to Park Theatre, Camden Town ; see adaptation, by James Willing and somebody else, of *Under Two Reigns*.⁶ Walk home in the cold moonlight. *8th.*—

¹ The sum realized was not mentioned, and it was a mixed bill which included celebrities from most of the London theatres.

² Hermann Vezin and Henry Neville alternated the parts of Master Walter and Sir Thomas Clifford. Miss Neilson, Julia ; Lydia Foote, Helen ; Charles Harcourt, Modus ; Flockton, Lord Tinsel ; R. Pateman, Fathom ; F. Charles, Master Wilford.

³ The full title was—*Pretty Esmeralda and Captain Phœbus of Ours*. Nellie Farren and Kate Vaughan in the title rôles. Edward Terry, Claude Frolo ; E. W. Royce, Quasimodo ; T. Squire, Clopin ; Miss Amalia, Fleur-de-Lys ; and Misses Wadman and Gilchrist, lieutenants of *Ours*.

⁴ The idea only was taken from *Les Petites Mains*. Guy Devereux, Edgar Bruce ; Alderman Jones, Charles Groves ; Jellicoe, W. S. Penley ; Cecil Leighton, Lytton Sothorn ; Dolly, Rose Cullen ; Amy Jones, Lottie Venne.

⁵ Walter Lacy, Damas ; Henry Forrester, Beauseant ; Kyrle Bellew, Glavis ; Clifford Cooper, Mons. Deschappelles ; Mrs. Chippendale, Madame Deschappelles ; Georgina Pauncefort, Widow Melnotte.

⁶ Walter Percival collaborated with Willing in adapting this from the French. Sir John Murray, *alias* John Kenway, W. M'Intyre ;

Sent my song, 'Message of the Sunlight,' to Burgess, of St. James's. 10th.—Hear this day of the death of two dear old friends: John Moore, of the Post Office, and of T. L. Greenwood,¹ of Sadlers Wells memory, aged seventy-three. 15th.—On this memorable wet day wife and I go by Great Western to the cemetery at New Southgate to attend the funeral of our dear old friend, T. L. Greenwood. Meet Caroline Parkes on our way, with Belford, on our sorrowful mission. 19th.—My lecture on 'Literary Reminiscences' at St. John's Gate; everybody there, and apparently a success."

"June 5th.—Garrick Theatre, Whitechapel, opens as an operetta house, under the management of Miss May Bulmer (Mrs. Sturgeon).² 7th.—Hear of the death of Mrs. Howard Paul.³ 18th.—Adelphi Theatre: *Amy Robsart* revived, Simon Rokesmith, George Byrne; Clarissa, Amy Steinberg; Mrs. Kenway, Fanny Addison; Alice, Stella Brereton.

¹ Thomas Longdon Greenwood was born in the year 1806. He was the son and grandson of clever scene-painters. Though really a chemist by profession, his early association with the stage made him look upon that as the most congenial occupation. When quite young he wrote pantomimes. He joined Robert Honner in the management of Sadlers Wells in 1839, but will be best remembered for his connection with Samuel Phelps at the same theatre in 1844, which was carried on for sixteen years. He did little after that in the way of management, though he was connected for a short time with Astley's, and the Princess's under George Vining. *Jack Sheppard*; *Paul the Pilot*, or, *The Wreck of the Rover*; and *Is it the King?* were his best known productions. He was also a pantomime writer with E. L. B. as one of "the Brothers Grinn."

² The entrances were in Leman Street and Tenter Street. *A Cruise to China*, an English version of *Le Voyage en Chine* was given. Wilfred Esmond, Fanny Hayward, J. A. Shaw, and Adelaide Newton were the principals in the cast. H. Beerbohm Tree is noticed as having played well an eccentric old lawyer. This must have been his first appearance on the professional stage. He was then described as "whimsically" made up, and his acting showed a decided talent for caricature.

³ She was taken suddenly ill while playing in *The Crisis* at Sheffield late in May, and had to return to town. She gradually sank and died on the 6th. Was about forty-six years of age. Made her first appearance at the Strand Theatre as Isabelle Featherstone, playing Captain Macheath in *The Beggar's Opera*, March 1853, and made such a hit that she almost immediately obtained a good engagement at Drury Lane, and afterwards at the Haymarket. Married Howard Paul in

which is very well done by Miss Neilson, and Neville, Hermann Vezin, and Miss Pateman. 20th.—*Louis XI.* revived at Lyceum. 23rd.—To Olympic to see *East Lynne*, with Miss Heath, who took the parts of Lady Isabel Carlyle and Madame Vine in Oxenford's version. 24th.—A presentation dinner at the Junior Garrick; my portrait subscribed for and presented to the club. Tom Swinbourne in the chair; about sixty present. The whole thing passes off agreeably, and the compliment paid to me very gratifying. 27th.—Revival of *Charles I.* at Lyceum;¹ and Royalty new burlesque called *Venus*, which is very showy but very indifferent as a burlesque of literary merit.² 28th.—Died at his house in Woburn Square, on the 19th, G. W. M. Reynolds."³

"July 8th.—Arrange with Curtis to edit *Life* at £5 per week, the other contributors to be at 10s. per column; possibly Farjeon to be extra. 19th.—Haymarket: Miss Neilson reappearing in *Romeo and Juliet*. Then to Court Theatre;⁴ hear Hare making the speech on the occasion of his benefit and giving up his management. 21st.—*Worship*

1857, and took part with her husband in entertainments which they gave. Her imitation of Sims Reeves was very striking. She returned to the stage in 1869 for an engagement at Drury Lane, and played Hecate and Lady Macbeth, and then went to Paris. Was excellent as the Grand Duchess. Resumed her Drawing Room Entertainments in 1873, but only for a short time, and then gathered round her a very efficient company and toured. Returned to London to play Lady Sangazure in *The Sorcerer* at the Opéra Comique in 1877. This was her last metropolitan appearance. She was buried at Brompton Cemetery.

¹ Henry Irving in the title rôle; Ellen Terry, the Queen; Henry Forrester, Cromwell; Pinero, the Marquis of Huntly; F. Cooper, Lord Moray; Beaumont, Ireton; Georgina Pauncefort, Lady Eleanor; Misses F. and K. Harwood, Princess Elizabeth and Prince James.

² The burlesque was written by Edward Rose and Augustus Harris, and the music was by Solomon.

³ An account of this well-known character, with whom E. L. B. was connected in his early days, will be found among the first pages of this work.

⁴ *The Ladies' Battle* and *A Quiet Rubber* were the pieces played, and Hare announced his coming partnership with Kendal in the management of the St. James's Theatre.

of *Bacchus*¹ produced at Olympic. 23rd.—Give up the editorship of *Life*."

"Aug. 2nd.—To Lyceum; re-opening under Geneviève Ward, with a drama called *Zillah*.² 6th.—To Criterion, to see Burnand's version of *Bébé*, called *Betsy*;³ an amusing piece of its kind, well acted and fairly successful, but the atmosphere morally and physically far from good. 16th.—To Vaudeville, to Richard Lee's light comedietta of *Home for Home*,⁴ introducing to this theatre Howe of the Haymarket, where he had been for forty years. 19th.—Write a lyric, long contemplated, called 'Topsy-turvy,' beginning with 'Dunedin, Otago, New Zealand,'⁵ so full of olden memories.

¹ It was by Paul Meritt and Henry Pettitt, and was another adaptation of *L'Assommoir*. L. Lablache, Jack Waverley; E. Righton, Alexander Needham; Maria Davis, Mrs. Needham; W. H. Vernon, Matthew Brayton; E. H. Brooke, Stephen Luard; Arthur Williams, Peter Croton; Louise Moodie, Mary Brayton; Edith Bruce, Miss Tudor; Fanny Josepha, Amy. C. Strick, J. Stephens, Hatton, A. Blakey, Frank Wood, F. Mitchell, and Katie Brown were also in the cast.

² This was by Palgrave Simpson and Claud Templar, and was first intended to be played under the name of *Zara*. Miss Ward doubled the parts of Zillah and Constance. J. H. Barnes, Leoni de Noirmont; W. Herbert, Paul de Roseville; M^cIntyre, Hallo; F. Tyars, Battista Tosti; Mead, Count of Toulouse; Forbes Robertson, Pierre Latouche. Rose Phillips, daughter of Watts Phillips, made her first appearance in a small part.

³ Samuel Dawson, Alfred Maltby; Alexander Birkett, W. J. Hill; Adolphus Birkett, Lytton Sothorn; Captain Redmond McManus, H. Standing; Dick Talbot, George Giddens; Mrs. Birkett, Mrs. Stephens; Mrs. McManus, Mary Rorke; and Betsy, Lottie Venne.

⁴ Taken from the comedy scene of the author's own drama, *Ordeal by Touch*. Mrs. Ida Downe, Sophie Larkin; Frank Bebonet, Garthorne; Miss Anne Doxey, Myra Holme. Howe played the Rev. Otho Doxey; and in *The Girls*, which followed, he appeared as Josiah Clench, a part that W. Farren had hitherto played.

⁵ "Dunedin, Otago, New Zealand,"

How often those words have I traced,
As a pen of the brightest of steel and
The ink intermixed and embraced!

That line on a letter was written,
Or else on a newspaper penned,
To some one with whom I was smitten,
When nearer a note I could send.

21st.—In evening to Lyceum Theatre, to see Geneviève Ward in a very good three-act play, by Herman Merivale and F. C. Grove, called *Forget-me-not*;¹ the piece a success. 23rd.—To Vaudeville, where old Strand farce of *Our Domestic*s revived. 25th.—Haymarket Theatre; J. S. Clarke's re-appearance as Dr. Pangloss and Major de Boots.

It was strange with the date I remember,
When speaking of Christmas gone by,
To reflect that New Zealand December
Was warm as our London July.

That when the bright summer was coming
To us in the old British Isle,
Dunedin had given up roaming,
And picnics were o'er for a while.

How odd it appeared, as I went to
The post about midnight, that soon
The clocks where my letter was sent to
Would next strike the hour of noon!

The fancy quite pleased me when lonely,
To think, though we severed had been,
Our feet were together with only
Rotundity rolling between.

That if some good Isambard Brunel
Could piece through a world rather wide,
I had only to drop through the tunnel,
And stand upside down by her side.

The darkness opposed to the whiteness,
Here Autumn, there Spring in its bloom;
On *her* earth all sunshine and brightness,
On *mine* all the dulness and gloom.

But though the world's hard, as we've found it,
And don't do at all what it's bid,
A woman can always come round it,
And that's what my Somebody did.

No longer we know different weather,
No more oppose morning and night;
In England we share them together,—
And serve the Antipodes right!

E. L. B.

¹ This was the piece with which Miss Geneviève Ward made a reputation subsequently all over the world, and played some hundreds of times.

27th.—Off through the rain to Park Theatre, for J. Willing's version of *Jane Eyre*; ¹ well written and well acted."

"Sept. 6th.—To Globe Theatre, and see the tuneful comic opera of *Les Cloches de Corneville*,² now passed its five-hundredth night, the house re-opening after a week's recess; a few changes in the cast. 13th.—To Vaudeville; revival of *Two Roses*; ³ excellently played, and previous good impressions of the comedy confirmed. 14th.—Died, on this day, my old friend, Thomas Littleton Holt, who started the *Morning Gazette* in 1837; seventy-five years of age. 20th.—Court Theatre re-opens with *Fernande*; ⁴ Lyceum with *The Bells*; peep at Opéra Comique, where change of cast in *Pinafore*.⁵ 21st.—Died, George Bennett, the actor I used so much to admire, aged eighty; the last of the old Covent Garden company.⁶ 22nd.—To Imperial Theatre, which opens with

¹ The second title was *Poor Relations*. Stella Brereton in the name rôle; Fanny Addison, Mrs. Rochester; Amy Steinberg, Blanche Ingram; Ida Hertz, Mary Ingram; Bella Cuthbert, Mrs. Fairfax; Edward Price, Mr. Rochester; Odell, Rev. William Brocklehurst.

² Shiel Barry again as the Miser; Wilford Morgan's first appearance as the Marquis de Corneville; Edward Righton, the Bailie; Miss L. Clement, Germaine; Clara Thompson, Serpolette.

³ W. Herbert, Jack Wyatt; Henry Howe, Digby Grant; Hargreaves, Mr. Furnival; Marie Illington, Lottie; Kate Bishop, Ida; Cicely Richards, Mrs. Cupps; Sophie Larkin, Mrs. Jenkins; David James, Our Mr. Jenkins; Thomas Thorne, Caleb Deecie.

⁴ This was produced under Wilson Barrett's management. The play had already been done at the St. James's about 1870, and was an adaptation of Victorien Sardou's play, by Sutherland Edwards. Rose Kenney in the title rôle; Miss Heath, Clotilde; Amy Roselle, Georgette; Mrs. Leigh Murray, Madame Sénéchal; Miss M. A. Giffard, Thérèse; John Benn, Roqueville; Wilson Barrett, M. Pomerol; G. W. Anson, Commander Jarbi; Edward Price, Bracassin.

⁵ Pauline Rita played Josephine; Fleming Norton, the First Lord; and Mr. Mudie was the Ralph.

⁶ George John Bennett, born March 9th, 1800. After gaining some experience, he made his first success in a melodrama called *The Last Guerrilla*, at the old English Opera House on July 6th, 1826, as Alvez. In 1830 he went to Covent Garden and played Hubert in *King John*, to the first performance of Fanny Kemble as Lady Constance. He stayed at Covent Garden till 1838, and then went with Macready to Drury Lane, and was with him till 1843. He joined the Phelps and Greenwood management at Sadlers Wells in 1844, and remained with them for eighteen years. There was scarcely a range

The Beau's Stratagem; ¹ very well placed on the stage and effectively acted. Prologue and epilogue written by Clement Scott. 27th.—Prince of Wales's; Albery's adaptation of *Duty*, ² which is admirably acted, and a success. *Iron Chest* ³ at Lyceum, and *Grand Cassimir* ⁴ at Gaiety. 30th.—To Adelphi, to see Boucicault's new drama, *Rescued*; ⁵ fairly

of character in which Mr. Bennett did not succeed. He retired from the stage when Phelps gave up Sadlers Wells. Mr. Bennett was the author of a five-act play called *Retribution*; or, *Love's Trials*, first produced at Sadlers Wells, February 11th, 1850. He also wrote *The Justice*, and some other smaller dramas. He was buried at Nunhead Cemetery.

¹ The theatre was under Miss Litton's management. She published the comedy as it was presented at the theatre, and the book also contained an interesting biographical sketch of the author and of all those who first played in it when first presented at the Haymarket. On this occasion E. F. Edgar played Aimwell; W. Farren, Archer; J. Ryder, Sullen; Lionel Brough, Scrub; Everill, Boniface; Kyrle Bellew, Gibbet; W. H. Denney, Sir Charles Freeman; J. Bannister, Foigard; Marie Litton, Mrs. Sullen; Ellen Meyrick, Dorinda; Carlotta Addison, Cherry; Miss Pressinger, Gipsy; Mrs. Stirling, Lady Bountiful.

² An adaptation of Sardou's *Les Bourgeois de Pont-Arcy*. Sir Geoffrey Deene, Bart., H. B. Conway; John Hamond, M.P., Arthur Cecil; Dick Fanshawe, Forbes Robertson; Mr. Trelawney-Smith, Kemble; Mr. Pawley Fox, David Fisher, Junr.; Stringer, Newton; Blake, Deane; Lady Deene, Mrs. Hermann Vezin; Mabel Holne, Marion Terry; Mrs. Trelawney-Smith, Mrs. John Wood; Zoe Smith, Augusta Wilton; Marcelle Aubry, Linda Dietz.

³ First produced at Drury Lane in 1796, with John Kemble as Sir Edward Mortimer, the character which Henry Irving now filled. Captain Fitzharding, J. H. Barnes; Wilford, Norman Forbes; Winterton, J. Carter; Rawbold, Senr., Mead; Rawbold, Junior, S. Johnson; Captain of the Robbers, F. Tyars; Arson, Clifford Cooper; Lady Helen, Florence Terry; Blanche, Myra Holme; Barbara, Alma Murray; Judith, Georgina Pauncefort.

⁴ Prével, Saint Albin, and Goudinet had all to do with the original libretto, which was played at the Variétés, Paris, in January of this year. The story was well adapted by H. S. Leigh, Lecocq supplying the music. Nelly Farren, Emily Muir, Miss Wadman, Connie Gilchrist, Edward Terry, E. W. Royce, Squire, and Soutar, were the principals in the cast.

⁵ The "swing bridge," of which E. L. B. speaks, is supposed to be one that allows the train to pass over it. The villains of the piece drug the pointsman, so that the train which is expected shall fall into the chasm, but the spring bridge is made to return to its place, and the hero is saved from disaster by the heroine and the pointsman's

successful. Strongly cast, and with a good sensational effect of the 'swing bridge,' which ought to secure its popularity."

"Oct. 4th.—Gaiety morning performance. Byron appears in his drama, *An English Gentleman*, or, *The Squire's Last Shilling*.¹ 9th.—Opening of the new Sadlers Wells Theatre; Mrs. Bateman, manager; with *Rob Roy*.² Walter Bentley good in the title rôle, and play admirably put on stage. 16th.—Evening to Court Theatre; Byron's new comedy, *Courtship*;³ not a very good piece, but well acted and favourably received. 27th.—Princess's; see Howard Paul's slight piece, called *Locked Out*.⁴ At Gaiety, the novelty, *Unlimited Cash*.⁵ 31st.—Receive the intelligence of the death of my old friend, J. B. Buckstone.⁶ He had com-

sweetheart. Earl of Mount Audley, E. H. Brooke: Count Ruskov, Hermann Vezin; Jack Weatherby, Henry Neville; Jerry Tarbox, J. G. Taylor; Manifold, R. Pateman; Phoenix O'Reilly, James Fernandez; Widdicoff, F. W. Irish; Dan, Clara Jecks; Lady Sybil Ferrers, Bella Pateman; Midge, Lydia Foote: Blind Biddy, Louise Moodie; Jane Garside, Harriet Coveney; Maggie, Emily Duncan; Jenny, Maria Harris.

¹ Done at the Haymarket, May 13th, 1871.

² An address written by Tom Taylor was delivered by the manageress, who appeared as Helen Macgregor. The only other one in the cast who appears to be particularly worthy of mention was Edmund Lyons as Bailie Nicol Jarvie.

³ Its second title was *The Three Caskets*. Charles Coghlan, Edward Trentham; G. W. Anson, Gubbins; Wilson Barrett, De Courcy; H. Reeves Smith, Tom Lilfield; Edward Price, Mr. Blatchford; Arthur Dacre, Moltino; Amy Roselle, Millicent; Emmeline Ormsby, Fanny; Mrs. Leigh Murray, Mrs. M'Tartar; Miss M. A. Gifford, the maid. It was preceded by Henry Arthur Jones's *A Clerical Error*, in which Wilson Barrett as the Vicar, G. W. Anson as the Butler, Arthur Dacre, and Winifred Emery filled the characters.

⁴ The author and Letty Lind played the principals in the sketch.

⁵ *Unlimited Cash*, a version by F. C. Burnand of *Trente Millions de Gladiateur*, by Labiche and Gille, produced at the Paris Variétés early in 1875. Another version by Lystor and Mackay was done at the St. James's in 1866, under the title of *Three Millions of Money*. It was performed by the regular Gaiety company, and only played four nights.

⁶ John Baldwin Buckstone was born September 1802. Was of respectable parentage, and was intended for the Navy, but for some reason was placed in a solicitor's office. That he did not work very

pleted his seventy-seventh year; write memoir for *Era*. At night we celebrate our Hallowe'en of pleasant memory at home."

"Nov. 1st.—Drury Lane opens with *Henry V.*;¹ Rignold, after his return from Australia; house crowded, and spectacular effects well done. 17th.—Toole opens Folly Theatre,² and *Hunchback*³ is revived at Sadlers Wells. 25th.—Find

hard, however, may be imagined when he found time to write two tragedies and a comedy before he was seventeen. Made his first appearance as Count Aubri in *The Dog of Montargis*, at the Peckham Theatre. In 1821 he got an engagement at Wokingham at a salary of ten shillings a week, and this only lasted the one week, when he had to return to London. But no way discouraged he joined a manager in Northamptonshire. There the said manager was not able to obtain a licence, so Buckstone and his companion had to walk back to London—seventy-two miles—with only ninepence between them. He was more fortunate in his next venture, for he played small parts to Edmund Kean. In 1823 his old friend Watkins Burroughs, with whom he had first appeared, became lessee of the Surrey Theatre, and gave him an engagement, and he appeared as Peter Smirk in *The Armistice*. From this he joined Davidge at the Coburg, and his drama, *Luke the Labourer*, having been accepted at the Adelphi, he became one of the company at a good salary. Then followed his popular dramas, *The Wreck Ashore*, *Victorine*, *Green Bushes*, *Flowers of the Forest*, etc. In 1837, when Webster took the Haymarket, Buckstone devoted himself entirely to that theatre. In July 1840, he appeared at the Park Theatre, New York, and on his return joined Mr. Alfred Bunn's company at Drury Lane. He commenced his lesseeship of the Haymarket Theatre, Easter Monday, March 28th, 1853, and it lasted twenty-four years. A grand benefit already mentioned was given him June 8th, 1876, and he played for a short time after that at the Haymarket, but his health failed him, and the death of his third son, Sidney, on September 18th of this year, appears to have completely broken him up. The farces and plays he wrote were almost innumerable.

¹ George Rignold appeared in a version which had been done by Mr. Calvert at Manchester. He was supported by Ryder as Williams, and the Archbishop of Canterbury; Odell as Pistol; S. Calhaem as Fluellen, and Master Grattan as the boy to Pistol. The remainder of the cast was not one of particular note, or of which the members have since made any great name.

² The pieces played were *The Married Bachelor*, *A Fool and His Money*, and *Içi on Parle Français*.

³ Charles Kelly, Master Walter; Walter Bentley, Sir Thomas Clifford; Isabel Bateman, Julia; Virginia Francis, Helen; F. W. Wyndham, Modus.

the death of Serjeant Cox in the evening papers of this day ; aged seventy.”¹

“Dec. 1st.—See *Balloonacy* at the Royalty ; a very wild extravaganza, by Burnand and H. Pottinger Stevens ;² too long, not effective, and coldly received. Rosenberg’s death recorded in New York. He was with me on the *Illustrated Weekly Times*, in 1843. 6th.—Give ‘John,’ at Edinburgh Castle, his present, sent by my wife ‘for John’s birthday, August 28th, 1879 ; for thirty years at the Edinburgh Castle ; with the best wishes of those who knew him.’ The poor old head waiter quite overcome by the unexpected recognition of him, and many memories recalled on my own part as I deliver the gift, equally as suggestive of the past. 8th.—My dear young friend, Frank Laurence Toole,³ yesterday sank under the surgical operation, the saddest thing I have for a long time recorded. My dear wife goes to make a sympathetic visit to the parents in their bereavement and deep sorrow. 10th.—The Belford benefit at Lyceum ; results £1,000 ; *Two Roses*, and *Trial* from ‘Pickwick,’ admirably acted.⁴ 11th.—This day complete my fifty-ninth year. God be thanked for privileges I had never expected

¹ He was a clever lawyer, but will be best remembered for his enterprise in establishing the *Field* and *Queen* newspapers, etc.

² Its second title was *A Flight of Fancy*. Miss Amalia, Edith Bland, and Charles Groves appear to be the only three that made a mark in it.

³ His death was the result of an accident received when playing football at school, from which he never recovered. He was only twenty-three when he died, and had entered for the Bar. A strong affection existed between him and his father. The mental strain had brought an attack of gout on Mr. J. L. Toole, and he had to be carried to his only son’s deathbed to exchange his last parting words with him. He was buried at Kensal Green Cemetery. The funeral cortège was a very long one, and included almost everybody of note in the dramatic world, and many connected with literature. From the Heir Apparent downwards, everyone sympathized with Mr. and Mrs. Toole in the loss they had sustained.

⁴ William Belford had been ill for many weeks, and a benefit was arranged, of which Charles Dickens and Clement Scott were secretaries, and Edward Ledger treasurer. Henry Irving played his original part of Digby Grant. An address written by Clement Scott was delivered by Miss Ellen Terry, and very strong dramatic names were to be found in the cast of the trial.

to enjoy. Wife presents me with the two volumes of Charles Mathews's life. Heaps of congratulations in the form of telegrams, letters, and presents. 15th.—At Court Theatre, *The Old Love and the New*; an effective play, well acted.¹ 18th.—To Olympic, re-opening under Hollingshead's direction, with new comedy-drama, *Such a Good Man*;² excellently acted, but not a good piece. 25th.—A singularly dense fog (Christmas Day) that prevents our joining the family party at Notting Hill. We make an effort to take down copy to *Daily Telegraph*, but meet Scott half way, who takes it for us, and then back to an admirable dinner at home, provided by my dear wife; and we try to make ourselves as happy as we can after the disappointment of not going to the family festival. I am not sure but we had the advantage over the parties that had to return in the fog at midnight. 31st.—At night we attend the midnight service at St. Clement's Church, returning home to see the Old Year out in our own rooms. For all the many and the very many unexpected blessings I have received this year I give the Almighty my heartfelt thanks, and I trust I have shown the responsibility of my stewardship in doing what good I could through the year to my fellow creatures, and by personal affection for my relatives, etc."

1880.

"Jan. 3rd.—To Imperial Theatre: Herman Merivale's play of *Lord of the Manor*,³ which proves to be a dull and

¹ This was an adaptation, by James Albery, of Bronson Howard's play, *The Banker's Daughter*, which had been played with success at the Union Square Theatre, New York, some twelve months before, and was originally intended to be called *Lilian*. John Stratton, Charles Coghlan; George Washington Phipps, G. W. Anson; Florence Brown, Winifred Emery; Lilian, Amy Roselle; Comte de Carojac, Edmund Leathes; Charles Westbrook, David Fisher; Babbage, Edward Price; Natalie, Georgie White.

² Miss Fanny Josephs still remained the lessee. The first piece was *The Barber of Bath*, music by Offenbach, and English words by Farnie. *Such a Good Man* was by Walter Besant and James Rice. The cast included John Maclean, F. H. Macklin, J. D. Beveridge, Edward Righton, Mrs. Leigh, Fanny Josephs, and Alwyn.

³ It was founded on Goethe's *Wilhelm Meister*. W. Farren, Kyrle

dismal production. 6th.—We go to the Drury Lane annual Twelfth Night celebration : a big affair, given after the entire performance. Lord William Lennox, presiding, proposes health of manager, Augustus Harris responds. Fernandez, Master of the Drury Lane Fund, cuts the cake, and tells the story of the Baddeley legacy.¹ W. E. Rendle, the father-in-law of Augustus Harris, proposes my health, associated with my wife's. Many other speeches, and about three hundred persons present, the festival being celebrated on the stage. 12th.—Go to Royalty, opening with *Midge*;² the piece middling, but the acting excellent. 17th.—To Toole's in morning to see *Cyril's Success*;³ well played. In the evening to Olympic, when Charles Wyndham appears in a revival of *Brighton*.⁴ I hear the sad news of the death of

Bellew, J. Bannister, F. Everill, E. F. Edgar, Lydia Cowell, Ellen Meyrick, and Miss L. Paton were in the cast.

¹ Already described.

² This was by R. J. Martin and J. P. Burnett, and was written for the new manageress, who appeared in the title rôle, a nickname for Marjorie Preston. The play had been done at the Gaiety Theatre, Dublin, May 1879, and since then in the provinces. John Gastern, J. P. Burnett; Lawrence Linton, Sydney Charteris; Hon. Tom Carew, Gerald Moore; Colonel Preston, Charles Groves; Lord Carn-towers, Henry Crisp; Lord Annerslie, J. Y. Stevens; Marjorie Preston (*Midge*), Jennie Lee; Lady Caroline Wynstay, Florence Bennett; Mrs. Elsworth, Fanny Robertson; Miss Elsworth, Jennie Clifford; Louise, Mdle. Herbert.

³ First played at the Globe, November 28th, 1868. Matthew Pincher, H. J. Byron; Major Treherne, John Billington; Cyril, E. D. Ward; Grimley, E. W. Garden; Cyril's wife, Lilian Cavalier; Hon. Frederick Titeboy, Miss Roland Phillips; Miss Pamela Grannett, Emily Thorne; Mrs. Singleton Bliss, Effie Liston.

⁴ First played at the Court Theatre, May 25th, 1874. Bob Sackett, Charles Wyndham; Jack Benedict, J. G. Grahame; Mr. Vander-pump, E. Righton; Columbus Drake, David Fisher, Jun.; Sir Louis Park, F. Charles; Mr. Carter, John Maclean; Frederick Carter, W. S. Penley; Effie Remington, Rose Saker; Virginie Vanderpump, Miss Gwynne Williams; Mrs. Alston, Edith Bruce; Mrs. William Carter, Miss Amalia. E. L. B. makes no mention of a new two-act farcical comedy by Robert Reece, entitled *My Enemy*, which was being played with it, and which was founded on an "old French *vaudeville*." Edward Righton, J. D. Beveridge, John Maclean, Alwyn, Murray, Thornton, and Misses Gwynne Williams and Howard were in the cast.

Wharton Simpson, editor of the *Photographic News*. He will be much missed at the Whitefriars and other Clubs, where his geniality had a cheering influence; he was a good and worthy fellow. 22nd.—James Coward died, after a long illness, aged about fifty-nine: another of the old amateur pantomime company gone, and only Charles Withall and myself remaining. J. C. had been organist of Crystal Palace for many years. Hear also of the death, at New York, in December of last year, of George Jones, known afterwards as the 'Count Johannes.' I remember him an excellent actor at the Bowery in 1831, and have curious recollections of the practical joke which conferred upon him his supposed title, John James and C. J. James assisting. Strange history. 28th.—At the Folly, where Toole reappears as *Paul Pry*. 29th.—To Vaudeville: see Burnand's new comedy, *Ourselves*,¹ in three acts, which seems to me a very dull affair, only redeemed by the excellent acting of David James (John Peddington), who shows himself here a thorough artist. 31st.—Haymarket opens under the Bancroft management with *Money*.²

¹ Though the cast was a remarkably strong one, the actors appear to have been quite unable to lift the piece. Albany Thorpe, Thomas Thorne; Dr. Talbot, Henry Howe; Robert Brownlow, W. Hargreaves; Norman Fane, W. Herbert; Archie Brownlow, J. R. Crawford; Hunt, J. W. Bradbury; John Peddington, David James; Evelyn Grey, Marie Illington; Maud Cameron, Kate Bishop; Mrs. Peddington, Sophie Larkin; Mrs. Hugh Stapyllton, Miss L. Telbin; Jane, Cicely Richards.

² The Bancrofts concluded their fifteen years' management at the Prince of Wales's on the Thursday preceding this Saturday, on which they opened the theatre with the play which "had been originally acted at the old house for the first time on December 8th, 1840." As a matter of record, the cast of the present production is given: Lord Glossmore, Forbes Robertson; Sir John Vesey, Bart., Odell; Sir Frederick Blount, Bart., Bancroft; Captain Dudley Smooth, Archer; Mr. Graves, Arthur Cecil; Alfred Evelyn, H. B. Conway; Mr. Stoat, Kemble; Sharp, C. Brookfield; an old member of the club, Voltaire; MacStucco, Stewart Dawson; Crimson, Brand; Grab, Bathurst; Frantz, Campbell; Tabouret, Barre; MacFinch, Norman; Kite, Strick; Patent, Russell; Toke, Deane; Lady Franklin, Mrs. Bancroft; Georgina Vesey, Linda Dietz; Clara Douglas, Marion Terry. It should be mentioned that previous to the Bancrofts taking possession, the house had been rebuilt, and was certainly a very handsome one. C. J. Phipps,

"Feb. 2nd.—In evening to Duke's Theatre: four-act domestic drama, by W. G. Wills, called *Forced from Home*;¹ piece not particularly good, but favourably received. 7th.—Adelphi to see *Ninon*,² by W. G. Wills, which goes off well. 9th.—The Dublin Theatre Royal burnt down this afternoon, with loss of life.³ 12th.—Go with Farjeon to see Drury pantomime, *Blue Beard*,⁴ first time, and find the text set at nought as usual. 14th.—On the verge of midnight dress to attend a

the architect, had turned his space to the very best account. The ornamentation was rich and in the very best taste, but the manager had done one thing which had terribly offended his public—he had taken away the pit. There was a fearful outcry from the malcontents, and Mr. Bancroft then made his memorable speech in which he said that he was "a business man," and that the reason that the pit had been taken away was, that he could not afford to have one. He certainly had provided even superior accommodation in a better part of the house but that he had turned the space, given him by taking away the pit to good account was shown by his having one hundred and fifty stalls at his disposal. The opening of the theatre created quite a sensation, hundreds who had made application for seats almost months before were disappointed.

¹ The theatre was under the management of Messrs. Holt and Wilmot, who appeared as Thomas and Joe Smith, and had as a rival tailor one Stoltz, which was undertaken by A. C. Calmour, since better known as the author of *The Amber Heart*. Fanny Brough is the only other name in the cast that has since become at all famous.

² St. Cyr, Henry Neville; Marat, E. H. Brooke; Bagot, James Fernandez; Simon, J. G. Taylor; Beaugras, F. W. Irish; Father Pierre, H. Cooper; the Dauphin, Jenny Rogers; Ninon, Miss Wallis Josephine, Maria Harris; and Nanette, Harriet Coveney.

³ It was most unfortunate, as a special performance was that afternoon going to take place for the relief of the Dublin poor and under vice-regal patronage. The fire originated in the box prepared for the Viceroy. The theatre was burnt completely to the ground, and a valuable library of old books, plays, MSS., and some musical folios were lost. The damage was estimated at £40,000. Its first stone was laid October 14th, 1820, and it opened January 1st, 1821, under the management of Henry Harris with *Comedy of Errors* and *The Sleepwalker*. The most celebrated artists appeared at this theatre; it would take nearly two pages to enumerate them. Suffice it to say that there was scarcely one that made a name on the dramatic or lyric stage but what had appeared there.

⁴ The Vokes family were the principals in the opening; Mdlle. Paladino, *première danseuse*; and the clowns were Fred Evans and W. Simpson.

grand banquet given by Henry Irving to three hundred guests to celebrate hundredth representation of *Merchant of Venice*¹ at Lyceum—supper on the stage: the event unprecedented, and admirably carried out. 17th.—More vanishing friends. At Staples Inn, Charles Horsley, solicitor, formerly, of Worcester, aged sixty-nine; John Taylor Sinnett, of the old *London Journal*, passes away at the age of seventy. What a lot of old memories link with his name! Hear of the death, in Canada, of 'Lily Lonsdale' (daughter of my old friend, also gone, Thomas Littleton Holt), aged about forty; she had been twice married. 25th.—To Imperial Theatre in afternoon, and see an admirable revival of *As You Like It*; ² excellently acted. Hear of death of John Knowles,³ of Manchester Theatre Royal, aged sixty-nine."

"*March* 8th.—In evening walk to Sadlers Wells and back to see *Othello*; Talbot's Othello very rough, Vezin's Iago very good, Miss Carlisle, as Desdemona, winning. 10th.—At his residence, Hampton, aged seventy, David Bolton Kane Raw late of the General Post Office. This was the old chairman of the Merry Melodists, who assembled at the Belvidere Tavern, Pentonville, in 1850, and who used to sing so admirably my old song of 'Jolly old Cockle am I,' composed by William Wilson. 27th.—To Vaudeville, to see new three-act comedy, called *Cobwebs*,⁴ by Charles Wills,

¹ This was the commencement of those pleasant *réunions* with which Henry Irving celebrated later the production of a new play, the commencement of his season, or said "Good-bye" to his friends for a time. [Lord Houghton made an extraordinary speech when he proposed Irving's health. It was a superb sight, this supper under a tent on the stage.—C. S.]

² Jacques, Hermann Vezin; Touchstone, Lionel Brough; Orlando, Kyrle Bellew; Adam, W. Farren; Rosalind, Marie Litton; Celia, Helen Cresswell; Audrey, Miss S. Hodson.

³ He died on the 19th. He was widely known in the dramatic profession; and though esteemed a just man he rarely erred on the side of generosity.

⁴ The author was most successful in a comedy called *All for Himself*, which was done at Liverpool in 1874. The present work, though well supported, appears to have been very much below par. Robert Makinson, C.B., Henry Howe; Milton, W. Herbert; the Hon. Escott Melleray, C. W. Garthorne; Arthur Severne, Lin Rayne; Joe Billiter, Thomas Thorne; Mr. Smallrib, David James; Lady Maria Makinson,

which is very far from good. This week passes away my old printer, Joseph William Last, at the age of seventy-one:¹ he was the original printer of *The Town* and *The Crown* in 1837, and of *Punch*, and started many periodicals, besides being the first to print a six-sheet poster. 29th.—Evening to Drury Lane: see *Lady Audley's Secret* and *La Fille de Madame Angot*;² very well done, good house, and performance most satisfactory."

"April 12th.—Visit from my old friend, Charles James, the old manager of the Queen's Theatre, seventy-seven years of age, looking wonderfully well: he presses on me a cheque for £5 for unremunerated services of long ago, and restores to me copy of my old farce, *The Angel of Islington*, date 1838. 13th.—Hear of the death of Charles Rice,³ the actor, and lessee of the Theatre Royal, Bradford. *Bunch of Berries* revised—produced at Brighton by the Vokes family: write to say I shall consider £10 sufficient remuneration for the

Cicely Richards; Margaret Severne, Kate Bishop; Kate, Marie Illington; Mrs. Smallrib, Sophie Larkin.

¹ Referred to in the earlier portions of Blanchard's life. See INDEX.

² The theatre was under Augustus Harris's management. *Lady Audley*, Louise Moodie; *Alice Audley*, Nelly Harris; *Phœbe*, Dolores Drummond; *Luke Marks*, Gibson; *Robert Audley*, Boleyn; *George Talboys*, J. A. Arnold; *Sir Michael Audley*, J. B. Durham. In the comic opera *Ange Pitou* was played by Wilford Morgan; *Larivaudière*, J. A. Arnold; *Pomponnet*, G. S. Bradshaw; *Mdlle. Lange*, *Mdlle. Cornélie d'Anka*; *Clairette*, Alice Burville; *Amaranthe*, Kate Sullivan.

³ Born in the year 1819 in London, the son of a contractor. Was intended for an engraver, but having to attend hospitals for the purpose of taking drawings of people who had been assaulted, etc., so disgusted him that he ran away from his apprenticeship and joined a touring company. His range of character appears to have been very great; and after being associated with the Theatre Royal, Bradford, he made his London *début* at the Britannia, April 29th, 1851, as *Narcissus Fitzfrizzle* in Selby's farce of *The Dancing Barber*. From this he went to the Surrey, and afterwards to the Strand. He then became manager of the Oldham Theatre, and in 1868 lessee of the Theatre Royal, Bradford. In 1873 and the three following seasons he produced pantomime at Covent Garden. He wrote some excellent pantomimes, one of them, *The Koh-i-noor*, was played one season at five theatres. He was also the author of *The Three Musketeers*, *The Stricken Oak*, and a version of *Rip Van Winkle*. Was no mean scene-painter. He died on the 12th.

revision. 19th.—Clifford Harrison appears at Sadlers Wells as Romeo.¹ 24th.—To Adelphi to see *The Shaughraun*: Boucicault's return after absence of five years; piece goes off well. Shocked afterwards by hearing of the sudden death of the elder George Grossmith² at the Savage Club. 26th.—Sadlers Wells to see a Californian drama, called *The Danites*,³ performed by an American company; great success."

"May 3rd.—In evening to Park Theatre: *Alive or Dead*; ⁴ version of 'Edwin Drood'; fairly successful, and acted creditably.⁵ 6th.—To Gaiety to see the Hanlon-Lees in *Le Voyage en Suisse*, and somewhat disappointed. As pantomimists very clever, but the talent they evince should be in a ballet, not the prominent performance of the evening. 20th.—Lyceum: benefit of Ellen Terry; and, after the *Merchant of Venice*, see her in *Iolanthe*,⁶ new version of *King René's Daughter*. 28th.—George Honey⁷ died this day, aged fifty-

¹ Now so well known as the dramatic reader. W. H. Vernon was the Mercutio, and Isabel Bateman, Juliet.

² He was seized with an apoplectic fit whilst presiding at the usual Saturday dinner soon after it commenced, at the club, which then held its meetings at the Caledonian Hotel, Adelphi Terrace. He expired at half-past ten. Was well known as a public reader and entertainer.

³ This was a very strong sensational play, founded on a story taken from one of Joaquin Miller's "Songs of the Sierras." The fault of the production was its extreme length, but the situations followed each other so closely as to induce the audience to forgive the story being so long drawn out.

⁴ It was dramatized by Robert Hall. Hiram Grewgious, F. C. Kirke; Edwin Drood, W. Howell; Rosa Budd, Stella Brereton; Helena Landless, Alice Raynor; Opium Sal, Bella Cuthbert.

⁵ It should be noted that on the 5th, at a Wednesday afternoon performance, Mr. Hollingshead revived at the Gaiety *The Castle Spectre*, by "Monk" Lewis, originally produced at Drury Lane on December 14th, 1797.

⁶ It was adapted and re-written by W. G. Wills. Count Tristran; Henry Irving; King René, J. H. Barnes; Sir Geoffrey, F. Cooper; Sir Almeric, Norman Forbes; Ebn Jahia, T. Mead; Bertrand, J. Carter; Martha, Georgina Pauncefort; Iolanthe, Ellen Terry. Mrs. Stirling, as far back as 1849, made a very great success in the same rôle in *King René's Daughter*. Miss Helen Faucit and Mrs. Charles Kean ranked it among their successes.

⁷ Born May 25th, 1822. First London appearance at the Princess's in 1848, as Pan in *Midas*. Was subsequently at the Adelphi, and combined the qualities of a comedian and a singer. He was an esteemed

eight, and J. R. Planché¹ reported to be nearly at his last gasp. He is in his eighty-fifth year. (He passed away on the 30th.) I am not at all enlivened at hearing of more gaps in the ranks of friends I have made. 29th.—Opening of the Grand Hotel, Charing Cross; I take my wife and Emily Faithfull."

"June 7th.—Dutch plays by the Rotterdam Dramatic Company,² Madame Beersmanns, at the Imperial: very well done, the leading actress extremely good. 8th.—Telegram from New York announcing the death of John Brougham,³

member of the Pyne-Harrison company at one time, and also assisted in opera at Her Majesty's. Later he confined himself to comedy and extravaganza. One of his great characters was Biles in *Miriam's Crime*, but his greatest, perhaps, was Eccles in *Caste*, though his "Our Mr. Jenkins" in *Two Roses* ran it close. He was also excellent as Cheviot Hill in W. S. Gilbert's *Engaged*. He never recovered the paralytic seizure at the Prince of Wales's. He made one of the Jurymen in the *Trial of Pickwick* for Mr. Belford's benefit. A benefit was just being organized on his behalf, but that, of course, being impossible on account of his death, it was determined to arrange a subscription, and, at the first meeting, upwards of £400 was subscribed.

¹ James Robinson Planché, born in Old Burlington Street, February 27th, 1796. Was a grandson of one of the French refugees. From his earliest youth he had been taken to the theatre, and his reminiscences could go back to Mrs. Jordan, John Kemble, and Mrs. Siddons. He was articled to a bookbinder, but was fond of the companionship of amateur actors, and this induced him to write *Amoroso, King of Little Britain*, produced at Drury Lane, April 21st, 1818, which was a success. His next work was the libretto of *Maid Marian*, which was produced at Covent Garden, December 3rd, 1822. He will be specially remembered for the chaste and beautiful extravaganzas which he wrote for Madame Vestris, first at the Olympic and later at the Lyceum Theatres. Wrote several other valuable plays, and made some excellent adaptations, in all 176 pieces, of which 72 were original. He was also, perhaps, the greatest authority with relation to costume, on which he wrote several exhaustive works. He was a great antiquarian, and having made heraldry his special study, was appointed Rouge Croix in 1854, and was promoted to the high position of Somerset Herald, June 1866. Was buried in Brompton Cemetery.

² They appeared in a Dutch version of Giacommetti's *Marie Antoinette*, in *Anne-Mie*, an original Dutch play, and also in *Janus Tulp*, a true picture of Dutch character. The whole company was highly spoken of.

³ Born in Dublin May 9th, 1814. Passed at Trinity, and made his first appearance at the old Tottenham Street Theatre, July 1830, sus-

actor and dramatist, at the age of sixty-six. 10th.—Hear from Sawyer that poor George Painter, long suffering from mental aberration, is dead. 19th.—See Sarah Bernhardt¹ at Gaiety morning performance, and in evening to Royalty, opening for the season under Kate Lawler's management: *False Shame*,² and Byron's old burlesque, *La Sonnambula*. 23rd.—Dillon Croker and myself look in at Stone's in Panton Street, a house to me peculiarly identified with recollections of celebrities who have frequented it since 1837. Startled by meeting Sydney Blanchard, son of Laman Blanchard (no relation of mine), whose death at Lahore was related to me by Stewart some months ago. He looked worn and attenuated, and told me he was living in Devereux Court, had given up journalism in India, and was going in for criminal practice at the Bar. Perhaps he may one day live to regret writing in *Jerrold's Newspaper* of 1847 or '46 a cruel letter concerning myself, utterly uncalled-for; and if he remembered it this night, I think my friendly treatment of him will have 'heaped coals of fire on his head.'

"July 4th.—Duke's Theatre, formerly the Holborn, burnt³ taining six characters in *Tom and Jerry*. Was a member of Madame Vestris's company at the Olympic, where he played Irish characters and first appeared at the Haymarket June 7th, 1832, as Looney Macwolter in *The Review*. Returned to the Olympic, and in 1840 wrote the extravaganza, *Life in the Clouds*. Sailed for America in 1842, and opened at the Park Theatre, New York, as Tim Moore in *The Irish Lion*. In 1850 opened the theatre in Broadway called Brougham's Lyceum, afterwards known as Wallack's. He was subsequently lessee of the old Bowery. He returned to England in 1860, and re-appeared at the Lyceum in September as Carrickfergus in *The Duke's Motto*. In 1866 he returned to America, where he remained, until the time of his decease. Of his several dramas, all of which were appreciated, one that particularly made a name was that of *Playing with Fire*.

¹ At this time she was playing Thérèse in *Jean-Marie*, Posthumia in *Rome Vaincue*, and Doña Sol in *Hernani*.

² This was Frank Marshall's comedy, first produced at the Globe, November 1872. It was now played by Charles Sugden, H. M. Pitt, Charles Groves, George Canninge, F. Irving, Maude Brennan, Fanny Coleman, and Kate Lawler in the principal parts. In the burlesque, Edward Righton was the Amina.

³ The fire was discovered about five o'clock in Brownlow Street, in which the pit entrance was situated. The roof fell in after the fire had been burning some twenty minutes, and the entire building was

down. 7th.—To Sadlers Wells: *Midsummer Night's Dream* (Edward Saker's arrangement); very fairly done, and little Adie Blanche very clever as Puck. We walked there and back. On Tuesday, the 6th, at his residence, Ravensbourne, Kent, aged sixty-six, died Pierce Egan the younger,¹ whom I knew so well, and whose literary career began, like mine, with writing stories for publication in penny numbers. Another friend transferred to Highgate Cemetery. 12th.—This day died my old friend Tom Taylor,² the dramatist, at

gutted in less than three hours. It was supposed to have commenced on the stage near the green-room. Charles Wilmot was at the time the lessee and manager. The theatre was first opened October 1866, by Sefton Parry, with *The Flying Scud*, and was originally called the Holborn. It was then known as the Mirror, under Horace Wigan's management in 1875. Its latest name was given it by F. C. Burnand in 1876, when he was manager for a short time.

¹ Born December 19th, 1814. Was educated at the Royal Academy for an artist, but preferred literature. His earliest success in the Penny Number series were "Robin Hood," "Wat Tyler," and "Quintin Matsya," which he illustrated himself. He joined the artistic staff of the *Illustrated London News* on its first formation in 1842, and also did the etchings for "Webster's Acting Drama." He started "The Home Circle" in 1847, and became specially connected with the *London Journal* in 1857, to which he contributed serial stories with very interesting plots. He was also for many years London correspondent to two provincial papers, and owned a suburban one, *The Marylebone Mercury*, for two years. The novels contributed to *Lloyd's Penny Magazine* at this period, when E. L. B. wrote for it, were very full of incident, and in these days would have been described as "sensational." The titles were also powerful: "Angelina the Outcast," by a Mr. Prest, had considerable popularity; but this was even excelled by "Varney the Vampire; or, The Feast of Blood." The author of this agreeable work of fiction rejoiced in the name of Graves, which seems somewhat appropriate.

² Born in 1817, the son of a brewer. Was educated first at the Grange School, Sunderland, then went to Glasgow University, and in 1837 entered Trinity College, Cambridge, and became a Fellow. Was called to the Bar in the Inner Temple in 1843, and was then supporting himself—having given up his allowance to his brothers—in writing periodical literature. As a journalist he was attached to the *Morning Chronicle* and *Daily News*, and also to *Punch*. He was appointed Assistant Secretary to the Board of Health in 1850, and subsequently became Secretary. Later he was transferred to the Home Office, and when his particular office was abolished he retired on a pension, after twenty-one years' public service. In 1874 he became editor of *Punch*,

his residence, Lavender Sweep, in his sixty-third year. Only six weeks ago I met him, apparently well and vigorous, on the occasion of Planché's funeral, at the Brompton Cemetery, where he was interred. 17th.—The *Daily Telegraph* twenty-fifth anniversary dinner, given at Edward Levy Lawson's pretty cottage at Taplow. Walk with Clement Scott, Lawley, Cheltnam, and Ashby Sterry through Taplow Woods, nearly on to Cliefden. We dine at six p.m. E. L. Lawson's speech, recounting the history of *The Daily Telegraph*, something to be remembered. Proposed visitors, and extemporized a verse added to *St. George and the Dragon* :—

‘ Stop ! A verse I'll be glad
On this subject to add,
If of patience there glows the least ember :
It's only to say
That St. George of to-day
Is a feast that we ought to remember.
Our minds it will leave no remorse on,
It isn't a thing to get cross on ;
So I ask you to think
Of this as you drink
To our host, Mr. EDWARD L. LAWSON.’

I believe the total cost of this dinner was nearly £600. The welcome was warm, the hospitality princely, and all the literary staff were present except G. A. Sala, Beatty Kingston, Robinson (the latter at Brussels), and Joseph Bennett, attending the last night of the Italian Opera.

‘ PROGRAMME.

‘ 1. Queen, Prince and Princess of Wales, and the Royal Family—
E. L. Lawson, Chairman.

‘ 2. Prosperity to the *Daily Telegraph*, proposed by Sir Benjamin Phillips. Song, ‘ The White Squall.’

‘ 3. The health of Mr. J. M. Levy, Mrs. Levy, and Family, by Edwin Arnold. Harry Lawson returns thanks for his grandfather.

which position he filled to the day of his death. He wrote the art criticisms for the *Times* and some sterling works, such as the biography of Haydon, etc. He wrote or adapted, either singly or in collaboration, upwards of fifty plays, very many of which have been revived and re-revived.

'4. The health of Mr. E. L. Lawson, Mrs. Lawson, and Family, by Mr. Lawley. Admirable reply, giving history of *Daily Telegraph*, by E. L. Lawson.

'5. Editorial, Sub-editorial, and Reporting Staff, by Mr. Stack.

'6. The Working Staff of the *Daily Telegraph*, by Mr. Hooper.

'7. Our Visitors and Absent Friends, with Mr. Goetz—E. L. Blanchard.'

A tremendous thunderstorm interrupts the songs and singing and speech-making, in a large tent, with four hundred visitors; very trying to the voice. 31st.—Drury Lane re-opens for autumnal season with a sensational drama called *The World*¹—nine tableaux. Some strong and startling situations, and being well played the piece goes off well."

"Aug. 2nd.—In evening to Haymarket; opens for autumn season with new comedy by Boucicault, called *A Bridal Tour*.² Moderately well received, but not a good piece; acting excellent. 16th.—Hear with real sorrow of Miss Neilson's death at Paris yesterday, said to be in her thirty-first year, but it was a very sudden and premature close of a remarkable career; and I have seen few more accomplished actresses, and no better Juliet.³ 19th.—We

¹ This was written jointly by Paul Merritt, Henry Pettitt, and Augustus Harris, and the principals in the cast were: William Rignold, Augustus Harris, Charles Harcourt, Harry Jackson, Annie Lambert, Helen Barry, Fanny Josephs, and Fanny Brough. A comedy of the same name had been written by Kenney, and was produced at old Drury Lane, March 1808; and it was in this piece that Bannister took his farewell benefit at the same theatre on June 1st, 1815, his first appearance having been made there in 1772, when he was announced as "Master J. Bannister."

² This was the autumn season under J. S. Clarke. The piece was a condensed version of the author's comedy, *Marriage*, which had been done in the United States. The principals in the cast were: Mrs. Canninge, Miss Gerard, Mrs. John Wood, Mrs. Alfred Mellon, Winifred Emery, Edith Bruce, H. Beckett, H. B. Conway, Howe, J. G. Graham, Master Gates and Miss Vane.

³ Lilian Adelaide Neilson's death appears to have been very sudden. She was taking a drive in the Bois de Boulogne, when she was seized with an acute pain in the side, and asked Mr. Edward Compton and her companion to let her rest for a little while in the Châlet Restaurant. She lay down there, and a doctor was summoned. He and two others who subsequently attended her did not consider that there were any dangerous symptoms, but, as in a few hours' time

go to Grays, to visit the *Exmouth* training-ship; a very interesting visit. Herbert Coulter, the schoolmaster, despatches his boys to meet us at Grays railway station, and we are ushered on board the boat by the bugle band; find the ship has six hundred boys on board at a cost of from £16,000 to £20,000 per annum, paid by the several Metropolitan parishes, at a cost of about half-a-farthing each householder annually. See the boys go through their various drills and exercises, their trade lessons, etc.; and leave the ship, again honoured by the escort. We cross to Gravesend, dine at Clarendon Hotel, take a drive

she experienced great difficulty in breathing, the doctor was again summoned; before he could arrive, she turned pale and passed away. At the age of fifteen she appeared as Julia in *The Hunchback* at the Margate Theatre, having studied under John Ryder, and made her London *début* as Juliet at the Royalty Theatre, July 1865; the ill-fated heroine was one of her favourite parts. The beautiful actress then toured for a time, gaining universal praise, and returned to London to appear as Gabrielle de Savigny in *The Huguenot Captain*, July 2nd, 1866. At the Adelphi, in the following November, she increased her reputation by her performance of Victorine in the drama of that name. As Nelly Armroyd in *Lost in London*, March 1867, at the Adelphi, she made another hit. Then began her series of characters in the legitimate and Shakespearean drama. This was in September 1868, when she appeared at the Theatre Royal, Edinburgh, as Rosalind, Pauline, and Julia. Her acting as the heroine in *Life for Life* and *Uncle Dick's Darling*, could not have been improved on. Her dramatic studies, consisting of selections from some of the best dramatists, English and foreign, were highly successful. At Drury Lane, as Amy Robsart and Rebecca, in 1870-1, Miss Neilson again distinguished herself. Her triumph was as great in America. It began at Booth's Theatre, New York, where she played Juliet, November 1872. Her Juliet, Rosalind, Isabella, and Viola are remembered as some of the most exquisite that have been seen. Miss Neilson had only returned a fortnight before her death from a third highly successful trip to America. Her body was brought to England, and was interred in Brompton Cemetery. The plate bore the inscription, "Lilian Adelaide Lee Neilson, died at Paris, August 15th, 1880;" and the coffin was followed to the grave by a very large number of people, all of whom wished to testify their respect to the departed genius. It would be unjust to her memory not to mention that the fortune of several thousand pounds which she left behind her, was to be devoted to succouring the unfortunate and afflicted in the profession which she loved so well. [The trust fund has since been administered by three trustees: Henry Irving, J. L. Toole, and C. S.]

afterwards, and look in at the 'Lisle Castle,' which I have not visited since 1844, when I wrote some chapters of a novel there. We take home some splendid specimens of corn, promising a fine harvest. 21st.—Hear of the death of Mrs. Charles Kean, aged seventy-five.¹ 30th.—In evening

¹ Ellen Tree (the maiden name of Mrs. Charles Kean) was born in 1805. The daughter of a gentleman who held a situation in the East India House, she was one of four sisters; the elder one, Maria, was the original Clari in *The Maid of Milan*, and was the first to sing the famous song of "Home, Sweet Home." Retired from her profession on her marriage with a wealthy gentleman of the name of Bradshaw in 1825. Ellen Tree made her *début* at Covent Garden on May 21st, 1823, as Olivia in *Twelfth Night*, and showed such promise that she obtained an engagement at Edinburgh, and shortly appeared as Lydia Languish in *The Rivals* at the Bath Theatre. Became such a favourite that she remained there to play lead of every sort for three seasons, and on September 23rd, 1826, re-appeared in London at Drury Lane as Violante in *The Wonder*. Her next success was as Christine of Sweden in *The Youthful Queen*. In 1829 returned to Covent Garden, to appear as Lady Townley in *The Provoked Husband*, making a great success as Françoise in *Francis the First*. The authoress, Miss Fanny Kemble, induced her to play Romeo to her Juliet—it was a marked success. Ellen Tree first visited Dublin in 1832, and was the first representative in that city of Julia in *The Hunchback*, the author, Sheridan Knowles, playing Master Walter. In 1833 she appeared as Myrrah in Byron's *Sardanapalus*, at a few hours' notice, and also contributed much to the hundred-nights' run by her impersonation of Rachel in *The Jewess*, a spectacular play at Drury Lane. Was next engaged for the Haymarket, playing Viola and Ion. From 1836 to 1839 was in America, and in two years and nine months realized some £12,000—a large sum in those days. Was once again a member of the Haymarket, and then returned to Covent Garden, under the Vestris management, where her performance of the Countess of Eppenstein in Knowles's *Love*, and of Geneva in Leigh Hunt's *A Legend of Florence*, were marked successes. Miss Ellen Tree changed her name for that of Mrs. Charles Kean on January 9th, 1842, in Dublin, where the gentleman she married was also playing. The marriage was not publicly made known until the 27th of May following, at Glasgow. Husband and wife joined the Haymarket company April 4th, 1842, and after travelling, went to the United States in 1845. Returned to England in 1847, when the play, *The Wife's Secret*, which had been so attractive in America, became equally so in London. In 1849 the management of the Windsor theatricals were entrusted to Mr. Charles Kean, and in 1850 he became lessee of the Princess's. In his magnificent revivals there, he had the most valuable assistance for nine years from his devoted wife. Mrs. Charles Kean accompanied her husband, in July 1863, with Miss Chapman,

to Gaiety. Mr. and Mrs. W. J. Florence appear in *The Mighty Dollar*.¹ The acting of the Florences pretty good, but the piece very weak. Record this week the death of my old friend, William Henry Wills, who died in Hertfordshire at the age of seventy. He had retired, and was a magistrate for the district, but to me he is chiefly associated with his old drama of *The Law of the Land*, produced at the Surrey in August 1837; and as having long been acting editor of *Household Words* and *All the Year Round*."

"Sept. 4th.—Look in at Globe Theatre; opening for season with *Les Cloches de Corneville*.² 18th.—In evening to the Strand, re-opening with *Olivette*, a new *opéra-comique*.³ Lyceum re-opens with *Corsican Brothers*.⁴ 20th.—Haymarket reopens with J. S. Clarke as David Dimple in *Leap*

George Everett, and J. F. Cathcart, to Australia, and made a most successful tour round the world, reappearing at Liverpool in May 1866, and at the Princess's the next month. Mrs. Charles Kean retired from the stage on the death of her husband January 2nd, 1868, and died Friday, August 20th, 1880, aged seventy-five. She was an estimable woman in every sense of the word. In some parts a perfect actress, and in all her elocution was ever to be admired.

¹ This was an American play written by B. E. Woolf. W. J. Florence as the Hon. Bardwell Slote; Mrs. Florence, Mrs. Gen'l Gilflory; F. W. Wyndham, Roland Vance; Fawcett, Arthur Lemaître; Shine, Lord Cairngorm; Squire, Colonel Tom Dart; Myra Holme, Clara Dart; Kate Vaughan, Blanche Mossthorn; Connie Gilchrist, Libby Ray.

² Celli, H. Bracy, Mdlla. Sylva, Mdlla. d'Algua, Shiel Barry, Paul-ton, and Ashford were in the cast.

³ The Strand opened under the management of Mr. Alexander Henderson, and *Olivette* was the English version of *Les Noces d'Olivette* of Chivot and Duru, with music by Edmond Audran, produced at the Bouffes Parisiens, November 13th, 1879. Captain de Merimac, Mons. Marius; Valentin, Knight Aston; Marvejol, De Lange; Postiche, H. Cox; Duc des Ifs, H. Ashley; Olivette, Florence St. John; Bathilde (Countess of Rousillon), Violet Cameron; Veloutine, Emily Duncan.

⁴ Irving in the dual rôle of the Dei Franchi. W. Terriss, Château Rénaud; Elwood, Baron de Montgiron; Pinero, Alfred Meynard; Miss Fowler, Emilie de Lesparre; Georgina Pauncefort, Madame Savilla dei Franchi.

Year,¹ and Charles Warner plays Othello² at Sadlers Wells."

"Oct. 4th.—Royalty re-opening under Miss Kate Lawler's management, with new comic three-act drama by H. J. Byron, called *Bow Bells*;³ fairly successful. Creswick at Surrey as Virginius,⁴ after three years' tour in Australia. 5th.—Death of Offenbach,⁵ the composer, at Paris this morning; he was about sixty-one. Willing Junior's adapted drama of *Delilah*⁶ produced at Park Theatre. Drama fairly effective, and admirably acted by the prominent

¹ H. B. Conway, Sir William Willoughby; Kemble, Captain Mouser; Stewart Dawson, Jinks; Mrs. John Wood, Miss O'Leary; Linda Dietz, Lady Flora Flowerdew; Mrs. Cannings, Mrs. Crisp.

² Hermann Vezin, Iago; Graeme, Gratiano; E. H. Brooke, Cassio; Isabel Bateman, Desdemona; Mrs. Charles Calvert, Emilia.

³ Geoffrey Twinklehorn, Edward Righton; Captain Basil Bagot, Philip Day; Dick Sycamore, Frank Cooper; Boozer, T. P. Haynes; Sloggs, Frank Wyatt; Effie, Kate Lawler; Bessie, Emma Ritta; Mrs. Percival, Maggie Brennan. On the same night was played *Wild Flowers* by Edward Rose, and *Popsy-wopsy* by Sydney Grundy and Edward Solomon.

⁴ Virginius, W. Creswick; Appius Claudius, J. A. Arnold; Dentatus, Howard Russell; Icilius, Charles Cartwright; Lucius, F. Hope Meriscord; Titus, Arthur Williams; Virginia, Lydia Cowell; Servia, Mrs. J. Billington.

⁵ Jacques Offenbach was born at Cologne in 1819. His first work was the music to a little *vaudeville* called *Pascal et Chambord*. This was followed by *L'Alcôve*. After he had established a reputation by these and other works, in 1855 he was appointed director of a very small house, which eventually became known as the Folies-Marigny. He opened it under the title of the Bouffes Parisiens with *Une Nuit Blanche* and *Les Deux Aveugles*. He was the composer of a very great number of works, of which the best known are:—*Tromb-Alcazar*, *Orphée aux Enfers*, *Lisichen et Fritzchen*, *La Belle Hélène*, *Barbe-Bleue*, *La Grande Duchesse de Gérolstein*, *La Périhole*, *Les Brigands*, *Geneviève de Brabant*, *La Vie Parisienne*, *Le Roi Carotte*, *L'Ile de Tulipatam*, *La Princesse de Trébizonde*, *La Jolie Parfumeuse*, *Madame Favart*, *Vert-Vert*, and *La Fille du Tambour Major*.

⁶ Founded on Ouida's novel, "Held in Bondage." Sir Arthur Tempest, William Redmund; Miss Trevelyan, Amy Steinberg; Lady Tempest, Fanny Addison; Charles Hazleton, Ernest Wilmore; Lady Wyndham, Ada Murray; Ada Trevor, Stella Brereton; Major Bond, John Beauchamp; Dowager Lady Greytown, Bella Cuthbert; Lord Tinsley, W. Howell.

members of the company. 9th.—In evening to Court Theatre, re-opening with Madame Modjeska in *Mary Stuart*.¹ 16th.—To Olympic opening, under new management, with new three-act drama called *Mabel*;² not a great success. 21st.—Adelphi, first night of Boucicault's *O'Dowd*, which turns out to be a sort of Irish version of *The Porter's Knot*.³ 25th.—To Gaiety, to see new burlesque on *Corsican Brothers*;⁴ only in two scenes, with tableaux, so not very wearisome. Royce's mimicry of Irving very good. Miss E. Farren lively, and Kate Vaughan graceful. 27th.—Writing memoir of my poor friend Charles Harcourt,⁵ who died this night in Charing Cross Hospital from the effect of his

¹ An adaptation by the Hon. Lewis Wingfield of Schiller's play. Robert Dudley, Earl of Leicester, John Clayton; George Talbot, Earl of Shrewsbury, J. D. Beveridge; William Cecil, Lord Burleigh, Edward Price; Sir Amias Paulet, Clifford Cooper; Elizabeth, Louise Moodie; Mary Stuart, Madame Modjeska; Hannah Kennedy, Miss M. A. Giffard.

² This was a domestic drama in three acts by Frederic Hay. Philip Fleetwood, David Fisher; Leonard Fleetwood, Arthur Dacre; Gilbert Gainsford, W. H. Vernon; Redmond, G. W. Anson; Mrs. Fleetwood, Carlotta Leclercq; Mabel Ransome, Carlotta Addison; Susan, Bella Power. Mr. C. Baker was the responsible manager.

³ The author in the title rôle. The cast was a strong one, the principals of which were Henry Neville, E. Compton, Proctor, J. H. Taylor, R. Pateman, Miss Pateman, Lydia Foote, Miss Le Thière, and Clara Jecks.

⁴ It was called *The Corsican Brothers and Company, Limited*, and was written by F. C. Burnand and H. P. Stephens. E. W. Royce appeared as the Dei Franchi; Nelly Farren, Château Rénaud; Connie Gilchrist, Baron Montgiron; T. Squire, M. Meynard; J. J. Dallas, Madame dei Franchi; Kate Vaughan, Emily de l'Esparre.

⁵ First appeared in London at the St. James's, March 30th, 1863, as Robert Audley. From thence went to Drury Lane, and played Captain Thornton in *Rob Roy*. Subsequently made his mark as Count Henry in *The Prisoner of Toulon*, in March 1868. At the Royalty, September 1872, made a fresh hit as Young Rapid in *A Cure for the Heartache*, and was excellent as Captain Absolute in *The Rivals*. One of his best parts was that of Count d'Aubeterre in *Proof* at the Adelphi in 1878. He was also an excellent 'Zekiel Homespun and Mercutio at the Haymarket. He was a very charitable man, and was much loved by all of his brother actors. He had for some time been secretary of the Drury Lane Theatrical Fund. The accident referred to was the falling through an open trap at the Haymarket, a distance of some twelve feet, which occasioned such injuries that erysipelas supervened.

accident at Haymarket rehearsal a week ago. 30th.—To Imperial Theatre, to see new comic nautical opera by H. P. Stephens (author) and Edward Solomon (composer), called *Billee Taylor*;¹ goes off well, and excellently placed on stage."

"Nov. 1st.—In evening to see the first performance in English of the Dutch *Anne Mie*.² 6th.—New Princess's Theatre opens with *Hamlet*.³ 20th.—Gaiety in morning to see W. J. Florence as Captain Cuttle;⁴ actor good, but piece weak. Evening to Criterion; see *Where's the Cat?*⁵ We find it an amusing piece, excellently acted by a strong company, and proving to be freely adapted from the German by James Alberly. 25th.—Receive copy of *Santa Clara*,

¹ Captain the Hon. Felix Flapper, R.N., Fleming Norton; Sir Mincing Lane, Knight, Arthur Williams; Ben Barnacle, J. D. Stoyale; Christopher Crab, F. A. Arnold; Arabella Lane, Emma Chambers; Phoebe Fairleigh, Kathleen Corri; Susan, Edith Vane; Eliza Dabsey, Harriet Coveney.

² Adapted by Clement Scott, and played at the Prince of Wales's under the direction of Mr. Edgar Bruce, who played Herbert Russell. Miss Geneviève Ward in the title rôle. James Fernandez, Mrs. Leigh Murray, J. Forbes Robertson, Flockton, De Lange, and Cissy Grahame were in the cast. Produced under the same title.

³ The house had been rebuilt by Walter Gooch, and presented a very handsome appearance. The first piece was a one-act comedy by H. A. Jones, entitled *An Old Master*, in which Maud Milton, as Sophie Penrose, and S. Calhaem, as Matthew Penrose, divided the honours. In *Hamlet*, Edwin Booth was the Prince of Denmark; T. Swinbourne, Claudius; W. Farren, Polonius; John Ryder, the Ghost; Edmund Leathes, Laertes; John Beauchamp, Horatio; Miss Gerard, Ophelia; Maud Milton, Player Queen; Mrs. Hermann Vezin, Gertrude.

⁴ He played the title rôle in John Brougham's adaptation of *Dombey and Son*, which had been produced in New York with some success, and had also been seen at Manchester thirteen years previously, when Henry Irving played Mr. Dombey, now played by Fawcett. Sol Gills, Squire; Mr. Toots, Shine; Carker, Wyndham; Rob the Grinder, Master Bertie Coote; Mrs. Skewton, Mrs. Leigh; Florence Dombey, Connie Gilchrist; Edith Granger, Myra Holme; Susan Nipper, Miss Amalia.

⁵ The cast was an exceptionally strong one, as follows:—Sir Garro-way Fawne, Charles Wyndham; Percival Gay, H. Standing; Scott Ramsay, H. Beerbohm Tree; George Smith, W. J. Hill; Fritz, George Giddens; Mrs. Smith, Mrs. John Wood; Stella, Rose Saker; Dagmar, Mary Rorke; Nan, Edith Bruce; Madge, Miss Eastlake.

containing my lyric of 'Chrysanthemum,' which it seems W. E. Church is to recite at Urban Club Annual Dinner to-morrow. Much pleased with the annual, which is wonderfully good, and quite a bargain at its price. Note that Carpenter (who has a poem in it) and I have now been writing together, curiously enough, since 1837, covering forty-three years. What remembrances! 26th.—Osmond, of Crystal Palace, calls with scenes of *Aladdin*¹ to receive my *imprimatur*, and I find them on perusal such a terrible mess of coarse nonsense that I must withdraw from any connection with the affair, not a couplet of mine being used. Suggest to Miss Ada Lester, as a kind of literary entertainment for her consideration, the title of *A Dream of the Drama*, to be given in the country, and to assist her professional views in America."

"Dec. 11th.—A memorable event: complete, to my amazement, my sixtieth year. God be thanked for the mercies shown me during the most perplexing life, now made such a happy one by my dear wife. Handsome presents from numerous friends, with cards and congratulations. 24th.—Wife attends Drury night rehearsal,² while I go on with copy. Wife returns at midnight, bringing satisfactory tidings of *Mother Goose*, and I go after that down Fleet Street with my usual three columns of Christmas amusements. 31st.—Hear of the death of Miss Oliver,³ and

¹ This was announced and produced as being written by the Brothers Grinn. Edith Bruce in the title rôle.

² This was E. L. B.'s pantomime, *Mother Goose and the Enchanted Beauty*, illustrating the story of "La Belle au Bois Dormant." Agnes Hewitt, Carrie Coote, Master D. Abrahams, Mark Kinghorne, Emma d'Auban, John d'Auban, Frank Wyatt, Master Bertie Coote, Fred Story, Ada Blanche, Kate Santley, Arthur Roberts, and James Fawn were the principals in the opening; and the harlequinade consisted of Fred Evans, Great Little Rowella and Master Bertie Coote, clowns; W. Waite and Carrie Coote, harlequins; Bradford and Abrahams, pantaloons; Marian d'Auban, Clara Fisher and Miss Ridgway, columbines.

³ Miss Martha Oliver, so frequently mentioned in these pages under the affectionate name of Pattie Oliver, by which she was so generally known, was born at Salisbury, and appeared when only six years of age on the stage of the theatre in that town. She made her London *début* in 1847 under Mrs. Warner. From thence she went to the Lyceum to Madame Vestris, with whom she remained from 1849 to

sadly write her memoir. We have a number of friends at our festival dinner, who stay to welcome with us the morning of the New Year, which we trust will bring us as much health and happiness as in the past, for which God be thanked. This year has continued to be to me one of great happiness, and Heaven bless everybody I know. On the threshold of the year let us each wish each other God-speed in our several ways, for they all lead to

‘One far-off Divine event,
And hear at times a sentinel
That moves about from place to place,
And whispers to the vast of space
Among the world that “all is well.”’

This is written at 3 a.m. on a cold New Year's morning.”

1881.

“*Jan. 8th.*—In parting with Effingham Wilson at my door, touched by his exclamation, ‘Would that I had, when I get to my home, such a welcome as you will have at yours!’ What happy thoughts this suggested! *13th.*—Mrs. Bateman,¹

1855. In 1856 she went to Drury Lane, and her Helen, in *The Hunchback*, was so universally praised that Mr. Buckstone secured her for the Haymarket. From thence she went to play lead in comedy and burlesque at the Strand, under Miss Swanborough, in 1859, and remained there several seasons. Miss Oliver became managerees of the new Royalty Theatre in 1863, and the house, under her control, rose rapidly into favour. It was said that she had sung “Pretty See-usan, don’t say No,” no less than 1,775 times when Burnand’s *Black-eyed Susan* was performed for the last time there, September 23rd, 1868. Three years later it was transferred to the Duke’s Theatre. Since then Miss Oliver was but little seen in her profession. She died from cancer December 20th, esteemed by all for her unblemished life, and her kindness and charity.

¹ Mrs. Sidney Francis Bateman was the daughter of Mr. Joseph Cowell, an Englishman, who made a considerable name as an actor on the American stage. It was in a great measure owing to her talents and tuition that her daughters obtained their positions. Mrs. Bateman wrote a poetical drama called *Self*, and a tragic play entitled *Geraldin*, or, *The Master Passion*, which was played at the Adelphi in June 1865. In 1871 Mr. and Mrs. Bateman took the Lyceum Theatre

manageress of the Sadlers Wells Theatre, passed away at the age of fifty-seven. Alas! another obituary memoir to write for the new year! 20th.—Edward Askew Sothorn died this day at the age of fifty-five. Born April 1st, 1826; buried at Southampton Cemetery in his sister's grave.¹ 29th.—At Vaudeville three-act farcical comedy adapted by Reece, and called *Divorce*.² Amusing and well received."

"Feb. 2nd.—Go to *matinée* at Gaiety, seeing very good performance of Goldsmith's comedy, *The Good-natured Man*,³ by Miss Litton's company. Prince of Wales's re-opens with Burnand's adaptation of 'Le Mari à la Campagne:' *The Colonel*.⁴ 5th.—This day the great Thomas Carlyle, of

and held it until the former's death in 1875. The widow became the manageress of Sadlers Wells in October 1879, and opened with *Rob Roy*.

¹ He was the son of a merchant in Liverpool, and was intended to follow his father's calling. His career in America from the time that he appeared at the National Theatre, Boston, in 1852, as Dr. Pangloss in Colman's *Heir-at-Law*, was a chequered one, until on May 12th, 1858, he amplified the small part of Lord Dundreary in *Our American Cousin* and made it the feature of the piece. He played the part a thousand times in America and then brought it and the play to England, where he appeared at the Haymarket, November 11th, 1861. Since that time his name and the characters he bore have almost all been mentioned in these pages. He was a great favourite—so great, indeed, that it almost spoiled him. His flow of animal spirits led him into the perpetration of many practical jokes, which were carried so far as to be sometimes almost regrettable; but he was a charming companion, and a thoroughly good fellow. A very good memoir of his life was written by his great friend, T. E. Pemberton.

² It was taken from the French *Le Père de l'Avocat*, and in it the following appeared:—John Maclean, Mr. Popplejohn; T. Thorne, Samuel Buckham; J. G. Grahame, Justinian Cato Buckham; W. Lestoq, Strutt; W. Hargreaves, Tap; Kate Bishop, Mrs. Popplejohn; Marie Illington, Alma Day; Cicely Richards, Charlotte; Lydia Cowell, Bunch.

³ It was compressed and arranged in three acts, with the following cast: Mr. Honeywood, J. H. Barnes; Croaker, Lionel Brough; Lofty, F. Everill; Sir William Honeywood, Clifford Cooper; Leontine, J. Y. Stephens; Jarvis, J. Vollaie; Timothy Twitch, E. F. Edgar; Miss Richland, Marie Litton; Olivia, Helen Cresswell; Mrs. Croaker, Mrs. H. Leigh; Garnet, Maria Harris.

⁴ Colonel Woottweell W. Woodd, Coghlan; Richard Forrester, W. Herbert; Lambert Streyke, James Fernandez; Basil Giorgione,

Cheyne Walk, Chelsea, passed away at the age of eighty-six. 18th.—Lord William Lennox dies this day at the age of eighty-one. Oh, what a world of memories recalled—from Webster, Miss Paton, etc., to our old farce, *From Information I've Received*, and his chairmanship at public dinners that I have attended! The last time I saw him was at the Urban Club supper at Ashley's Hotel. He was at this year's Twelfth Night's celebration at Drury Lane. Made a speech in which he referred to me unexpectedly, but courteously. 19th.—Go to Her Majesty's Theatre in afternoon to see music hall *matinée*.¹ Very well done, and the novelty likely to be a success, though the place seems ill-suited."

"March 7th.—Going down to *Daily Telegraph* office, find, to my extreme delight, my old and valued friend Charles Kent on the editorial staff. So much pleased that I rush back home at once, to pour the glad tidings into the ear of my sympathetic wife. 10th.—Vaudeville, three-act piece of *Tom Pinch*, another version of 'Martin Chuzzlewit,' Thorne playing Tom, and W. Farren Pecksniff, with Kate Bishop as Mary Graham, looking lovely in the old costume of forty years ago.² 13th.—Great excitement this evening. Assassination of Alexander of Russia, by bomb-shells having been thrown under his carriage. Going to Edinbro' Castle to tell John the news, find that they have got it by a private telegraph on the premises, for which the landlord, Hooper, pays £40 per annum. Oh, that ever the old chop-house should be so changed! 28th.—End of the seven days' trial between Lawson and Labouchere, which ends, as foreseen, by the Jury being discharged without giving a verdict, six for plaintiff and six for defendant. Much excitement about the serious illness of Lord Beaconsfield, now in his seventy-seventh year."

Rowland Buckstone; Lady Tompkins, Mrs. Leigh Murray; Olive, Myra Holme; Nellie, Cissy Grahame; Mrs. Blyth, Amy Roselle. [This play cleverly satirized the æsthetic craze and the Oscar Wilde effeminate mania.—C. S.]

¹ This was a collection of all the music-hall stars who did their different turns.

² Seth Pecksniff, William Farren; Martin Chuzzlewit, John Maclean; Mark Tapley, W. Lestocq; Charity, Sophie Larkin; Mercy, Cicely Richards; Ruth, Lydia Cowell.

"April 3rd.—Fill up one more census paper. This time, God be thanked, with more satisfaction than the one in 1871. 6th.—Send to E. H. Colter, Master of *Exmouth* Training Ship, copy of *Sinbad the Sailor*, my Drury version for the next boys' pantomime. 16th.—In evening to Sadlers Wells to see Miss Bateman and Kate Pattison in a really strong five-act drama called *His Wife*,¹ dramatized by H. A. Jones from the novel 'A Prodigal Daughter,' by Mark Hope. 19th.—At 4.30 this morning, as the ebb-tide is turning expires Disraeli, Earl of Beaconsfield, and with him the country loses the services of a great man. 25th.—In evening to Drury to see John McCullough make his first appearance in England as *Virginius*.² A very satisfactory performance altogether."

"May 4th.—In evening to Royalty. See G. R. Sims' farcical comedy, *Member for Slocum*,³ adapted from *Le Supplice d'un Homme*. Well done; briskly acted; Mrs. Henderson (Lydia Thompson) sitting next to me in stalls, and looking wonderfully well. 7th.—To Olympic to see Robert Buchanan's new drama, illustrating Mormon life, called *The Exiles of Erin*, or, *St. Abe and His Seven Wives*.⁴ Admirably acted, and fairly well received. 14th.—See McCullough at Drury Lane in *Othello*. Very good performance.⁵ 16th.—Sadlers Wells.

¹ Margaret Field, Miss Bateman; Sir Wemyss Christy, Edmund Lyons; Rev. Michael Christy, J. D. Beveridge; Dicky Bool, William Younge; Edward Jaspar, E. F. Edgar; Barby Haggitt, Laura Linden; Mrs. Puckram, Mrs. John Carter; Mrs. Bailie, Miss Ashford; Nelly Christy, Kate Pattison.

² He was supported by John Ryder as Dentatus; J. H. Barnes as Appius Claudius; De Lange, Caius Claudius; Augustus Harris, Icilius; Lydia Cowell, Virginia; and Mrs. Arthur Stirling, Servia.

³ Onesimus Epps, M.P., Arthur Williams; Bill Smith, Frank Cooper; Gunning, Harry Martel; Fanny, Elise Ward; Madeline, Ruth Francis; Mrs. Jeffa, Harriet Coveney; Betsy, Miss L. Thomas; Arethusa, Kate Lawler.

⁴ Henry Desmond, William Redmund; Maurice Fitzgerald, Harry St. Maur; Silas Swayne, W. M'Intyre; Abraham Clewson, Percy Compton; Chingachook, S. Calhaem; Hester Fitzgerald, Harriet Jay; Norah Corcoran, Mrs. Digby Willoughby; Anna Maria Clewson, Letty Lind; Alice Young, Miss Belmore.

⁵ Hermann Vezin, Iago; J. H. Barnes, Cassio; Augustus Harris, Roderigo; Bella Pateman, Desdemona; Mrs. Arthur Stirling, Emilia.

See *Blow for Blow*.¹ 18th.—We go to Marlborough House in evening to witness the experiments of Mr. Irving Bishop, the thought-reader. 'Everybody' present. The entertainment curious but tedious, with many failures. I could tell some curious stories about the reality of this power, which I know to be genuine, having had it myself years ago in a strange and unaccountable fashion. Notwithstanding some failures, I consider Bishop's achievements very remarkable; but he seems to be very ill, poor fellow! 26th.—Kate Vaughan, having had her afternoon benefit at the Gaiety, gives a ball and supper next door (No. 5 on the Terrace, David Garrick's house), where her visitors make a terrible noise till a very late hour. 26th.—To Vaudeville, first night of Byron's comedy of *Punch*,² with David James. Successful, but not a very brilliant production. 28th.—To St. James's. See G. W. Godfrey's *Coralie*.³ Goes off well, and admirably acted."

"June 2nd.—This day passes away, at the age of seventy-eight, Edward Moore Adams, for more than thirty years the kindly-hearted secretary and manager of Cremorne Gardens. And also on this day William Belford,⁴ the comedian, at

¹ Josiah Craddock, Redwood; John Drummond, J. D. Beveridge; Charley Spraggs, E. Lyons; Kitty Wobbler, Laura Linden; Mildred Craddock, Isabel Bateman; Lady Ethel Linden, Kate Pattison.

² Professor Mistletoe, David James; Chirpey, W. Lestocq; Fotheringay Trevanion, Esq., W. Farren; Arthur Dalton, J. G. Grahame; Percy Trevor, J. R. Crauford; Dr. Lattimer, John Maclean; Alice Merton, Kate Bishop; Mrs. Trevanion, Sophie Larkin; Lizer, Cicely Richards.

³ This was another adaptation of Delpit's *Le Fils de Coralie*. Sir Jonas Meryon, T. N. Wenman; Hugh Kelson-Derrick, John Clayton; Mr. Critchell, Hare; Captain Mainwaring, V.C., Kendal; Alwyn Polwhale, Draycott; Bates, Brandon; Miss Meryon, Mrs. Gaston Murray; Mrs. Prattleton, Miss Cowell; Mabel Meryon, Winifred Emery; Mrs. Travers, Mrs. Kendal.

⁴ William Rowles Belford was born in December 1824, at Easton, near Bristol. Obtained his first engagement in 1847 at the Theatre Royal, Glasgow, as Sir Thomas Clifford in *The Hunchback*. Acquired experience in the provinces, and joined Messrs. Greenwood and Phelps at Sadlers Wells in 1851, as Sir Charles Cropland in *The Poor Gentleman*. He was for twelve years an esteemed member of this company, appearing in all the old comedies and in prominent parts in thirty-two

Brighton, having been long an invalid; still his death will cause surprise among a large circle of his friends, by whom he was greatly regarded and respected. 4th.—To Princess's. See Madame Modjeska in *Frou-Frou*.¹ Remarkably electric performance, and much impressed by it. 7th.—To Her Majesty's. See *Mignon*, with Christine Nilsson; and at Olympic Miss Wallis as Ninon.² 10th.—To Middle Temple Hall in evening to hear Brandram read *Midsummer Night's Dream*. The old hall interests me much. Meet Shaw, the treasurer, there, who supplies a list of the names of the visitors invited. It was attended by a host of fashionable and important folks. 11th.—Our happy anniversary, which we celebrate by a family party at the Holborn Restaurant. In evening to Haymarket. See a revival of *Society*,³ with

Shakespearean revivals. In 1855 he played Romeo to the Juliet of Miss Cushman, and in 1856-8 was at the Strand Theatre. In 1859 accompanied Mr. Phelps and some of the Sadlers Wells company to Germany. In 1860 he was at the St. James's, and was also one of those selected by Mr. Charles Kean to appear before the Queen and Prince Albert at Windsor Castle. He was a member of Miss Litton's company in 1871 at the Court Theatre, and in 1876 joined Mr. Charles Calvert in a provincial tour, playing Henry VIII. His last appearance in London was at the Imperial in 1879. Among his most notable characters were: Harthouse in *Hard Times*; the Duc de Vendome in *Nothing Venture Nothing Win*, Horace Selwood in *The Country Squire*, Scumley in *Miriam's Crime*. A benefit was given to him at the Lyceum on the afternoon of December 10th, 1879, in consequence of his having become so helpless an invalid, and from this and subscriptions a sum of £1,100 was realized.

¹ She was supported by G. W. Anson as Monsieur Brigard; Wilson Barrett as Henri de Sartorys; Forbes Robertson, Le Comte Paul de Valréas; E. Price, Le Baron de Cambri; Ada Ward, Louise; Miss M. A. Giffard, La Baronne de Cambri.

² This was Miss Wallis's re-appearance after a long provincial tour. The play had undergone some improvement since its original performance at the Adelphi. In the cast were to be found John Ryder, E. F. Edgar, S. Calhaem, C. Arnold, Lilford Arthur, Josephine St. Angé, and Mrs. R. Power.

³ On the occasion of this revival, the principals in the cast were:—Arthur Cecil, Lord Ptarmigan; Smedley, Lord Cloudwray; H. B. Conway, Sidney Daryl; Bancroft, Tom Stylus; Kemble, Mr. John Chodd, Sen.; Charles Brookfield, Mr. John Chodd, Jun.; Teesdale, Olinthus O'Sullivan; Thomas, Desmond MacUsquebaugh; Mrs. Cannings, Lady Ptarmigan; Miss Cavalier, Maud Hetherington;

Good for Nothing, all but the latter being a sad, melancholy performance. 25th.—Dinner at Mansion House to meet the representatives of literature. About three hundred present. Had interesting chat with Sidney Carter Hall and George Godwin. 27th.—On this day the *Morning Post*, in the 109th year of its existence, returns to the price of 1d., at which it was originally published, on November 2nd, 1772. The paper had been previously 5d., then 4d., and lately 3d. It is now the oldest daily paper in London. It was this day published with twelve pages. 29th.—Much excitement this week about the murder of a Mr. Gould in the London and Brighton Railway, in a first-class smoking carriage. Arthur Lefroy suspected of it. Mrs. Charles Harcourt calls upon us in the evening, and tells us a thrilling, romantic story of an interview with the reputed murderer last May: his first insinuation that he is her nephew, then his bold declaration that he was her husband's (the deceased Charles Harcourt) illegitimate son. He has written letters to Mowbray of the Junior Garrick. Her triumphant disproof, through her brother-in-law, Mr. Herman, law-stationer of Lincoln's Inn, who has ransacked Somerset House for certificates, makes her interest very great in this remarkable and romantic trial."

"July 9th.—Excitement at the capture of Arthur Lefroy, and apprehension for the Brighton Railway murder. 19th.—Hear of Sam Emery,¹ the actor's death, that occurred this

and in *Good for Nothing*, Mr. and Mrs. Bancroft played Harry Collier and Nan; Arthur Cecil, Tom Dibbles; H. B. Conway, Charlie; and Kemble, Young Mr. Simpson.

¹ Born in London in 1817, the son of a well-known aquarellist, and himself showed great aptitude for the profession which he was to have followed, but he took to the stage in 1835, joining the northern circuit under Downes. First appeared in London under the name of "Mr. Anderson" at the Queen's, Tottenham Street, as Dan in *John Bull* and as Robin Roughhead in *Fortune's Frolic*. Did not make a great sensation, and so returned to the provinces, where he became a great favourite, especially at Manchester, and made his *début* in his own name April 17th, 1843, at the Lyceum, London, as Giles in *The Miller's Maid*. Was favourably spoken of, and increased his reputation by his impersonation of Fixture in *A Roland for an Oliver*. The following year the Keeleys were managers of the Lyceum, and then he

day, aged sixty-four, just returned from Australia. A clever comedian, and might have had more friends, but for many failings. 23rd.—Being at the Criterion Theatre, and the atmosphere very oppressive, accept an invitation from E. L. to take an American non-alcoholic drink, called 'a silent nob,' made from an egg, milk, sugar, and ice. I note this because I don't like it, and it was only drinkable when the attendant infused into the lemonade in my glass something that I conjectured to be rum. Infinitely preferable as a cooler was my glass of hot gin and water with plenty of lemon when I returned home, as I did immediately after the close of the performance. The above 'silent nob' may be good for a morning tippie, or at noon when preparing for an excursion up a mountain, etc., but not for an afternoon drink. We had been seeing an adaptation by Sims called *Flats in Four Stories*;¹ bustling piece, a farcical absurdity, well played, and occasionally funny."

availed himself of his opportunities by playing Jonas Chuzzlewit, Will Fern, and John Perrybingle, in adaptations of Dickens's works and as Anthony Latour in *The Creole*. He was excellent in extravaganza. He joined Mr. Alfred Wigan at the Olympic in 1853, and will be remembered as the original Fouché in *Plot and Passion*, and as Potter in *Still Waters Run Deep*. Other celebrated characters of his were Simon Legree in *Uncle Tom's Cabin*; Jacob M'Closky in *The Octoroon*; Dan'l Peggotty in *Little Em'ly*; Captain Cuttle in *Heart's Delight*. The latter character was the last he appeared in at the Globe, July 20th, 1878, before going to Australia. He had also some twenty years before visited the United States, remaining there but for a short time. He was associated with all the principal London theatres, and was manager of the Marylebone for a short time in 1857. Had he chosen to follow up his profession as an artist, he left sufficient proof that he would have made his mark in that capacity. He had only returned from Australia some six weeks, his health being much shattered, but it was improving under Dr. Canton's care; he ventured out too soon, however, and, it is supposed, caught cold, which took the dangerous form of erysipelas, from which he died.

¹ This was an adaptation by G. R. Sims of *Les Locataires de M. Blondeau*, by Chivot and Duru, produced at the Palais Royal in June 1879. It had also been done in New York under the name of *French Flats*. Mr. Giggleshorpe, W. J. Hill; Signor Smithereeni, H. Standing; Plantagenet Wiggles, George Giddens; Augustus de Vere, A. Maltby; Jeremiah Deeds, Esq., W. Blakeley; Professor Martin, J. Bannister; Count Bodega, Owen Dove; Varnish, H. Saker; Mrs. Giggleshorpe, Mrs. A. Mellon; Countess Bodega, Dora Vivian; Mrs. Deeds, Miss

"Aug. 3rd.—An anniversary always remembered—my wife's and her daughter's birthday. 6th.—Re-opening for season of Drury Lane, with drama of *Youth*,¹ which goes off very well indeed and has some remarkable scenic effects well introduced; I think the drama likely to be a great pecuniary success. 14th.—Write Elizabeth Philp a song, called 'Somebody By,' to suit her music, a song which has cost me much thought to make it popular and marketable. 20th.—To Sadlers Wells to see Wills's new play, *Sedgemoor*,² with Miss Marriott; the play favourably received in the provinces, not considered brilliant in town. 24th.—To Olympic, opening with *Claude Duval*³ comic opera, which is very well got up. Note the entire block of buildings on the north side of Holborn by the Duke's Theatre, is now announced to be coming down, to make room for the Royal Avenue Hotel. Next to the theatre is the old Crown Coffee-house, now a restaurant, which I knew in 1835 as the best coffee-house in London, then kept by Mr. Humphreys, who founded, I think, the Coffee-house Keepers' Association. I see a tablet above, 'Founded 1825;'

Denman; Anna Giggleshorpe, Miss F. Harrington; Fanny, Miss M. Mortimer; Polly, Miss H. Kingsley; Bianca, Harriet Coveney.

¹ This was by Paul Merritt and Augustus Harris, the latter appearing as Frank Darlington; John Ryder as the Rev. Joseph Darlington; W. H. Vernon, Major Randal Beckley; F. Charles, Captain Hon. Arthur Lavender; Caroline Hill, Willie Spratley; Harry Jackson, Larry O'Pheysey; Harry Nicholls, Tom Gardham; Louise Willes, Mrs. Walsingham; Mrs. Billington, Mrs. Darlington; Marie Litton, Eve de Malvoisie; Maude de Vere, Kitty Athol; Helen Cresswell, Alice Wenlock; Amy Coleridge, Bessie.

² This was announced in the playbills as by W. G. Wills and Freeman C. Wills. Opinions were divided as to this play, the construction of which was looked upon as too poor, though some passages were very beautifully written. The principals in the cast were: R. P. Steele, King James II.; Henry J. Barrett, the Duke of Monmouth; W. Stanley, Earl of Sunderland; G. Warde, Sir Gilbert Evelyn; E. J. Lonnen, Colonel O'Brien; Mrs. C. Robinson, the Queen Mary d'Este; Miss Marriott, Lady Evelyn; Marie de Grey, Catherine Sedley.

³ Its second title was *Love and Larceny*. Book by H. P. Stephens, music by Edward Solomon. F. H. Celli in the title role; George Power, Charles Lorrimore; Arthur Williams, Sir Whiffle Whaffle; Charles Ashford, Martin M'Gruder; Fred Solomon, Blood-red Bill; Cooper Cliffe, Podge; Marion Hood, Constance; Edith Blande, Rose; Harriet Coveney, Mistress Betty.

but I think it was not really opened as a coffee-house till about the period I refer to. Opposite was the Chancery Coffee-house, a very popular place in 1837, where I first read the 'Boz' articles in the old *Monthly*."¹

"Sept. 10th.—The new melodrama by G. R. Sims, *The Lights o' London*,² produced at the Princess's, a great success. At night the Park Theatre, Camden Town,³ was burnt down, after the performance of *Sonnambula*, by the National Grand Opera Company. 15th.—Leave with Redding Ware, for *Santa Claus and Diprose's Annual*, 'The Voice and the Vision' and a 'Gaze at Gough Square' (a Johnsonian lyric). Buy an oleograph picture called 'Devotion,' and present it to Mrs. Carry Lowe, my annual present to a good woman. 24th.—I

¹ E. L. B. refers to this in a number of *The Town* as follows :—"Then there is the Crown and the Chancery in Holborn, near Chancery Lane, where you get an excellent cup of coffee, nearly as good as in the Haymarket, for 2d., and have all the magazines and newspapers equally at your own command. Upstairs at the Chancery you may enjoy your cigar and sip your Mocha whilst lounging on a sofa; and when tired of that, there's a billiard table for you, and the company you meet with are all highly respectable. Here they have hot joints in the afternoon, and you may get an excellent dinner for about a shilling—quite as good a plain repast as a married man would want at home, and a better one than a bachelor will get at most eating-houses."

² The principals in the original cast were :—Wilson Barrett, Harold Armytage; E. S. Willard, Clifford Armytage; J. Beauchamp, Marks; Walter Speakman, Seth Preen; C. Cook, Philosophical Jack; Neville Doone, Percy de Vere, "Esquire;" W. Waite, Trotters; George Barrett, Jarvis; Eugénie Edwards, Shakespeare Jarvis; Mrs. Stephens, Mrs. Jarvis; Mary Eastlake, Bees; Emmeline Ormsby, Hetty Preen; Maude Clitherow, Tottie; Miss A. Cooke, Janet.

³ At the time of the destruction of this theatre, Messrs. J. and R. Douglass were the lessees and managers. It was first opened as the Royal Alexandra Theatre on May 31st, 1873, with the operetta, *Marguerite* and a new drama by Robert Reece, entitled *Friendship*, or, *Golding's Debt*, and was licensed to Thomas Thorpe Pedé. In the following September Madame St. Claire was the sole proprietress. It was sold by auction in August 1874 for £11,900, and was said to have cost £20,000 in building. It was re-opened by Mr. George Owen in November 1874 with the dramas of *Leah* and *Aurora Floyd*. It was re-named the Park Theatre in 1875, and was then under the management of Messrs. Paravicini and Corbyn, when Emily Soldene appeared in *Geneviève de Brabant*. John and Richard Douglass became lessees in 1878. It was totally destroyed.

hear that Augustus Harris is clearing £800 a week over *Youth*. Court Theatre opened this night under John Clayton's management (Edward Clare, lessee), with the new play called *Honour*."¹

"Oct. 2nd.—This day the *Sunday Times* is reduced to one penny, and comes out under new management and proprietorship;² certainly not improved in any way. 8th.—Dine at Savage Club as guest of Edward Draper, who is in chair. At the dinner meet Conquest, Paul Merritt, Harry Nicholls, who married a sister of Henry Pettitt, a cousin of Draper's, Arthur Matheson (since dead), William Callcott, Lincoln (who gives good imitation of Levi playing the cornet), Sawyer, Jonas Levy, and many others. In October 1857 I took the chair at the first Savage Club dinner at the Crown Tavern, Vinegar Yard, Drury Lane, Robert Brough being my vice. Twenty-five years ago, and there are hardly five then surrounding my dinner table now living. I think of the panorama of the past! 8th.—John Lee,³ the famous 'Jingle' and

¹ This was by Maurice H. Barrymore, and was an adaptation of *L'Honneur de la Maison*, by Leon Battu and Maurice Desvignes, produced at the Porte St. Martin thirty years previously, which afforded Victorien Sardou the idea for his *Les Vieux Garçons*. Raoul de Latour, John Clayton; Achille de Mortimar, Henry Neville; Maurice de Latour, Arthur Dacre; Baron Verduret, Arthur Cecil; Gustave Regnier, Frank Cooper; Frontignac, Edward Burnley; Lord Glenmuir, Eric Lewis; Hélène de Latour, Louise Moodie; Countess d'Avanches, Carlotta Addison; Leonie de Latour, Miss Measor.

² The *Sunday Times* became the property of a syndicate, of which Colonel FitzGeorge and Captain FitzGeorge, R.N., were the most influential members, they taking the active management of the paper—Colonel FitzGeorge indeed acting as editor; or, as he was called, "literary director." The idea of the directorate was to make the paper a fashionable one, and appeal more to the upper ten. It was strongly Conservative in its politics. Cecil Howard was for some time the dramatic critic, and adopted "*Quasimodo*" as his *nom de plume*.

³ John Lee, born October 25th, 1795, made his first appearance at Drury Lane, October 1st, 1828, as Laertes to the Hamlet of Charles Young; Miss Kelly, Ophelia; and Benjamin Webster, Rosencrantz. The character of Jingle, of which E. L. B. speaks, was in Moncrieff's adaptation of *Pickwick*, and was produced at the Strand under the title of *Sam Weller*, or, *The Pickwickians*. W. J. Hammond, the manager of the theatre, was the Sam Weller; H. Hall, Old Weller. Dickens had not completed the papers, and so the adaptor finished the

Edmund Kean's secretary, died at Jersey on the 5th, aged eighty-six. 10th.—Savoy Theatre opens with *Patience*;¹ good house and all goes off well; electric light in front and gas to illumine the stage; the first house to adopt this light. 15th.—Comedy Theatre in Panton Street opens with *La Mascotte*;² Gaiety produced *Whittington and His Cat*,³

story for him, making Mrs. Bardell convicted of bigamy, Alfred Jingle being her husband; Dodson and Fogg were convicted of conspiracy, and were supposed to be released on paying a fine of £500, which the generous Pickwick handed to Jingle and his wife. Edmund Kean died in Mr. Lee's arms at Richmond, Surrey, May 15th, 1833, and his late secretary then became a theatrical agent in Bow Street. He subsequently became manager of the Café de l'Europe, next the Haymarket Theatre, a noted resort of actors at one time.

¹ The Savoy was erected from the designs of C. J. Phipps, F.S.A., and under his superintendence. Situate on the west side of Beaufort Street, Strand, and isolated on all four sides. The entrances for the stalls and dress circle for carriages were from Somerset Street, off the Thames Embankment; for foot passengers, from Beaufort buildings; gallery entrance from Carting Lane; the stage entrance in Herbert's Passage. Six private boxes, 150 stalls; pit to seat 250, dress circle 160, upper circle 160, amphitheatre and gallery about 450. The ornamentation Renaissance in character. The stage 60 feet wide, 52 feet deep, height above the stage 56 feet, the sink below 15 feet; stage opening 30 feet wide, 32 feet high. The dressing rooms situate at the back of the building looking on Herbert's Passage. The electric lighting was undertaken by Siemens, who used the Swan incandescent light. *Patience* was transferred from the Opéra Comique, and was played for the hundred and seventieth time, the only change in the cast being that Walter Browne took the place of Richard Temple.

² The Comedy Theatre was built for Alexander Henderson from the designs of Thomas Verity. The dress circle was entered directly from the street level. Contained 160 stalls, 130 dress circle seats, 170 upper boxes, 400 pit, 270 gallery, and 14 private boxes. The ornamentation was in the Renaissance style, finished in white and gold. Lionel Brough was the stage manager, and R. d'Albertson the acting manager. The orchestra was under the direction of Van Biene. *The Mascotte* was the English version by H. B. Farnie and Robert Reece set to Audran's music. It will always be remembered for the "Glu-glu" song. Laurent XVII., Lionel Brough; Pippo, Mons. Gaillard; Prince Fritelli, Henry Bracy; Rocca, T. P. Haynes; Tito, Miss K. Abrahams; Princess Fiametta, Miss A. Mitchell; Bettina, Violet Cameron. The part of Bettina was afterwards played by Miss Florence St. John with great success.

³ Fitzwarren, T. Squire; Baron de Belgravia, Lord Lar-di-da, Connie

by Burnand; and Opéra Comique *Princess Toto*.¹ 25th.—Record in *Era* death of old Mr. Coveney, the actor, in his ninety-second year.² 26th.—Haymarket opening, with Mrs. Scott Siddons in *Queen and Cardinal*,³ which seems to be a *fiasco*. Hear of sad wreck of steamer going to Bombay with Ada Lester and her father (real name James Akhurst) on board. *The Clan Macdruff* lost in the Irish sea in a storm.⁴ 27th.—To St. James's re-opening, under Hare and Kendal's management: *The Cape Mail* by Clement Scott,⁵ and

Gilchrist; Dick Whittington, Nelly Farren; Mynheer Van der Skuttle, E. W. Royce; Alice, Kate Vaughan; Eliza Janet, J. J. Dallas; Emperor of Morocco, A. Murray; Princess Skipperina, Bella Howard; Prince Chiboko, Phyllis Broughton; Rahat, Agnes Hewitt.

¹ The theatre was opened under the management of Messrs. Hollingshead and Barker. *Princess Toto* by W. S. Gilbert, music by Frederick Clay. It had originally been produced at the Strand, in October 1876. The cast at present was King Portico, Richard Temple; Zapeter, Robert Brough; Jamelite, George Temple; Prince Doro, G. Lordan; Prince Caramel, Alfred Bishop; Princess Toto, Annette Albu; Jelly, Annie Poole; Folette, Edith Vane.

² Was born at Faversham, Kent, 1790; died October 24th, 1881. Made his first appearance in London at Drury Lane, September 1815, as George in *The Maid and Magpie*, with Fanny Kelly as Annette, and Munden as the Bailie. For nearly thirty years Mr. Coveney was engaged during the summer months at the Haymarket Theatre. He was the father of thirteen children, three of whom have made their mark on the stage, namely, Jane and Harriet Coveney and Mrs. Pitt.

³ The theatre was opened for a short summer season by Mrs. Scott Siddons, who appeared as Anne Boleyn in this poetical and historical play, written by Walter S. Raleigh. The principal parts were taken by L. Lablache as King Henry VIII; T. Swinbourne as Cardinal Wolsey; Henry Kemble, Cranmer; Courtenay Thorpe, Sir Percy Hotspur; Stewart Dawson, Duke of Suffolk; Alfred Nelson, Duke of Norfolk; F. H. Macklin, Sir Henry Norreys; Percy Compton, Will Somers; C. Coutts, Patch; Blanche Henri, Queen Catherine; Miss Emmerson, Lady Rochford; Kate Pattison, Jane Seymour. The fall of the curtain was received in solemn silence.

⁴ Ada Lester was a promising actress, and was going out with a company to fulfil an engagement in India. She had supported Mr. Creswick as lead in Australia. Her sister, Alice, was drowned at the same time.

⁵ In *The Cape Mail* Mrs. Kendal played Mrs. Frank Preston; Miss Millward, Mary Preston; Mrs. Gaston Murray, Mrs. Preston; Brandon, Surgeon-Major Marsden; Mackintosh, Mr. Quicke; R. Cathcart, Bartle. In *Home*, T. N. Wenman played Mr. Dorrisson;

Home, Robertson's comedy revived. Very well done, and ought to draw. 31st.—To Imperial Theatre, reopened by Carton with *Imprudence*.¹

"Nov. 3rd.—Sketching out second scene of pantomime by midnight; not such pleasant work as it used to be, owing to the terrible, but I fear profitable, music-hall innovations into it. 8th.—Jury return verdict of guilty, and Lefroy's trial at Maidstone closes more quickly than expected. 9th.—Marriage of Augustus Harris. 'On the 9th inst., at St. Luke's, Redcliffe Square, S.W., Augustus Henry Glossop Harris, to Florence Edgecombe, youngest daughter of the late William Edgecombe Rendle, of Redcliffe Gardens.' 26th.—Haymarket opens with *Plot and Passion*, and *A Lesson*² for Bancroft's winter season. 30th.—Court Theatre. Revival of Gilbert's comedy of *Engaged*,³ with Byron as Cheviot Hill."

"Dec. 7th.—Polytechnic Institution put up for sale by auction, bought in for £15,000, bids not advancing beyond £10,000. 10th.—*Amy Robsart*⁴ revived at Sadlers Wells, and wife sitting up late with me to celebrate the astonishing

Kendal, Colonel John White; Hare, Captain Mountraffe; T. W. Robertson, Bertie Thompson; Kate Bishop, Dora Thornhaugh; Maud Cathcart, Lucy Dorrisson; Mrs. Kendal, Mrs. Pinchbeck.

¹ It was opened as an afternoon theatre. The piece had been transferred from the Folly Theatre, and the following formed the company:—Carton, Leonard Boyne, Clifford Cooper, A. Wood, A. Redwood, Edward Righton, Miss Compton, Florence Wade, Emily Miller, and Laura Linden.

² *Plot and Passion*. Tom Taylor's play, revived with the following cast: Joseph Fouché, Duke of Otranto, Bancroft; Marquis de Cevennes, Pinero; Berthier, Teesdale; Henri de Neuville, H. B. Conway; Maximilian Desmarck, Arthur Cecil; Grisboulle, Stewart Dawson; Jabot, Dean; Marie de Fontages, Ada Cavendish; Cecile, Augusta Wilton. *A Lesson* was adapted by F. C. Burnand from Meilhac and Halevy's *Lolotte*. The cast was as follows:—Sir Thomas Duncan, C. Brookfield; Mr. Wentworth, H. B. Conway; Lady Duncan, Blanche Henri; Markham, Miss Warden; Miss Kate Reeve, Mrs. Bancroft.

³ First produced at the Haymarket in 1877. Kyrle Bellew, Belvawney; Clifford Cooper, Mr. Symperson.

⁴ Earl of Leicester, E. Price; Varney, W. M'Intyre; Earl of Sussex, Fuller Mellish; Amy Robsart, Emily de Witt; Queen Elizabeth, Miss Page; Janet Foster, Miss M. Hawkins.

circumstance that I have now completed my sixty-first year. Prodigious! Can scarcely believe it, and Heaven be thanked for having spared me thus long. Abundance of birthday greetings from dear wife and many friends. 11th.—Emma Stanley,¹ the clever actress and entertainer who rendered so admirably my *Seven Ages of Woman*, died this day—I should think about fifty-eight. Unhappily I hear she died in impoverished circumstances, and I write to Mr. Harrison to say I shall be happy to subscribe to defray the expenses of her funeral. After such a life what a sad end! 19th.—Look over the ghastly proofs of my Drury annual,² in which I find my smooth and pointed lines are turned into ragged prose and arrant nonsense. Consider the payment made to me as an equivalent for the harm done to my literary reputation, and shall henceforth look upon it in that light alone. 31st.—The last day of the Old Year, always to me a very signifi-

¹ Emma Stanley was born at Exeter, November 13th, 1818. Her father and mother were both well known on the stage. Made her first appearance at the Lyceum as Catherine in *The Exile*, August 1st, 1842, and was so successful that it obtained her an engagement at the Princess's, and she remained there several seasons. In 1850 gave entertainments at the Hanover Square Rooms after the style of John Parry, playing on six different instruments, and singing in French, German, Italian, Spanish, Greek and Russian. She is frequently mentioned in the early pages of the diary, from the fact that E. L. B. wrote for her *The Seven Ages of Woman*, in which were introduced thirty-seven distinct changes of character and costume, which enabled her to exhibit her proficiency as an actress, as a musician, and as a linguist. It was produced at St. Martin's Hall, Long Acre, December 1855. It was an enormous success; she appeared all over the world with it during five years, and opened with it again at the Egyptian Hall, October 22nd, 1860. She then toured again for a while, but the death of her mother, who had been a constant companion, caused her to retire into private life. She was buried at Highgate Cemetery.

² This was E. L. B.'s pantomime, *Robinson Crusoe*, supported by Fanny Leslie in the title rôle; Charles Lauri, Junr., Friday; the Sisters Mario, Emma d'Auban, Miss Amalia, Arthur Roberts, Harry Nicholls, Harry Jackson, and John d'Auban were also in the cast. John Ridley and Abrahams played the pug dog, and Great Little Rowella and Weldon were the cat. Harry Payne, clown; Melbourne, harlequin; Tully Lewis, pantaloon, and Mdles. M. d'Auban and Clara Fisher were the columbines. Rose Ridgway, harlequina; and Charles Ross, a policeman. The music was arranged by Oscar Barrett.

cant anniversary. I thank the Almighty for the blessings vouchsafed to me through 1881, and pray for His protection through the year to come. In evening to Opéra Comique to see G. R. Sims's *Mother-in-Law*,¹ and meet on the threshold of the New Year Mr. and Mrs. Farjeon, giving them good wishes."

1882.

"*Jan. 1st.*—Schiller's syllogism: No evil is universal; Death is universal, therefore death is not an evil.' A quotation from Wordsworth, most applicable to my wife, and exactly expressing my opinion of her:—

'The reason firm, the temperate will,
Endurance, foresight, strength, and skill,
A perfect woman, nobly planned
To warn, to comfort, and command;
And yet a spirit, still and bright
With something of an angel light.'

3rd.—My old friend Charles Kent and his family honour me with a visit, and we spend a very happy evening together; the odd circumstance is that by a curious coincidence on this very day of week and month in 1843 I met Charles Kent for the first time, and dined with him and his father at the Ship Tavern in New Street, Covent Garden, after meeting my now dear wife on board the *Daylight* river steamer, accidentally, having gone to get an appetite for the repast. Harrison Ainsworth² dies this day, aged

¹ It had been played in the provinces, and in America and Australia, but was produced in London on this date for the first time, Mr. Sims admitting that he was slightly indebted to the French farce *Le Roi Candaule*. It was played by Robert Brough as Major Mungo M'Turtle; W. H. Vernon, Talfourd Twigg; Alfred Bishop, Pownceby; George Temple, Janaway; Gerald Moore, Percy d'Almaine; Sallie Turner, Mrs. M'Turtle; Miss Houliston, Rosa Matilda; Emily Cross, Mrs. Pownceby. It was preceded by *Lovers' Knots*, a comic operetta by Cunningham Bridgman and Wilfred Bendall.

² William Harrison Ainsworth, born February 4th, 1805. When twenty-nine years of age wrote "Rookwood." "Jack Sheppard" followed in 1839, "Guy Fawkes" in 1841. He published *Ainsworth's Magazine* in 1842, and "Boscobel" in 1874, and was author of several other works.

seventy-seven. Oh, this week of many memories! No wonder I feel disturbed by many remembrances when I record these events! 14th.—Herman Merivale's new play of the *Cynic*¹ produced at the Globe. The *Era* this week contains fifteen pages of advertisement, which, roughly calculated at £10 per page, will produce £150, being as much as the advertisement pages have produced as yet I think. 20th.—Died at Shepherd's Bush, in his fifty-fifth year, J. H. Nightingale, late of Liverpool. He was buried in Brompton Cemetery; this was the once popular Joe Nightingale, the Liverpool correspondent, who brought up on the stage Miss Millicent Palmer, who afterwards married Herr Bandmann. 30th.—The death is recorded of my old friend, Richard Brinsley Knowles, who used in '45 to edit *Joe Miller the Younger* and *Mephistopheles*; he was the son of Sheridan Knowles, and appears, like myself, to have been born in 1820."

"Feb. 11th.—To Strand; first night of three-act comic opera, *Manola*.² Brightly acted and well got up, and house full, but the idiotic inanities of the dialogue make me very sad, and the crowds in the street afterwards, with their coarseness, make me melancholy, as denoting a very marked change in the manners and tastes of the rising generation, which is certainly not for the better. 16th.—Opening of Toole's Theatre with *Paul Pry* and *Domestic Economy*. Toole makes a speech. 20th.—Write a brief memoir of Madame Céleste's death for the *Daily Telegraph*.³ Hear

¹ *The Cynic*, four-act comedy, originally produced at Theatre Royal, Manchester, November 19th, 1881, under the title of *The Modern Faust*. Count Lestrangle, Hermann Vezin; Guy Faucit, Arthur Dacre; Lord Rosherville, David Fisher, sen.; Delves, A. Wood; Daisy Brent, Miss Litton; Lady Luscombe, Louisa Willes. These were the characters that were of importance in a play that, though cleverly written, did not make a success. The *Cynic*, Lestrangle, was a sort of modern Mephistopheles.

² *Manola*, adapted by H. B. Farnie from *Le Jour et la Nuit*, by Leterrier and Vanloo. Music by Ch. Lecocq. *Manola*, Miss Rosa Leo; Dom Brasiero, H. Ashley; Miguel, Mons. Desmouts; Dom Calabazas, W. H. Hill.

³ Madame Céleste is supposed to have been born August 6th, 1811, in Paris, and died of cancer in the same city February 12th, 1882. She

that her death occurred at Paris on Saturday, February 12th. I take her age to have been seventy-one. What memories are recalled ! Dowager Countess of Essex (Kitty Stephens¹) died this day, aged eighty-eight. Also Miss H. Everard,² who used to sing so admirably at Rosherville Gardens the 'Death of Stonewall Jackson,' and who was the original 'Little Buttercup' of *H. M. S. Pinafore* at the Opéra Comique."

"*March 4th.*—New adaptation by Byron, called *Fourteen Days*,³ produced at Criterion, proves to be a success. *8th.*—

was first a pupil at the Académie Royale de Musique, and originally made her success as a dancer ; her *début* in that capacity was at the Bowery Theatre, New York, in October 1827 ; and her London *début* in 1830 at the Queen's Theatre, Tottenham Street, in the ballet of *La Bayadère*. Mme. Céleste travelled all over the Continent and in America with such success that she was at one time possessed of some £40,000, a great deal of which she lost, however, in subsequent theatrical speculation. Mme. Céleste will be best remembered as Miami in *The Green Bushes*, which she produced January 27th, 1845, when directress of the Adelphi Theatre. In 1859, November 28th, Mme. Céleste opened the Lyceum with *Paris and Pleasure*. One of her most famous impersonations at this theatre was that of Ernest de la Garde in *The House on the Bridge of Notre Dame*, produced February 11th, 1861. She made her last appearance on any stage at the Adelphi, Friday, October 16th, 1874, as Miami in *The Green Bushes*, being the two thousand three hundred and forty-second representation of that piece. Mme. Céleste was married, when seventeen years of age, to Mr. Henry Elliott, of Baltimore.

¹ Catherine, or "Kitty," Stephens, born September 18th, 1794 ; studied principally under Lanza and Welsh ; appeared at concerts in the provinces as Miss Young prior to her metropolitan *début* at Covent Garden, as Mandane in Arne's *Artaxerxes*, September 7th, 1812. Married to Earl of Essex, April 14th, 1838. She was much esteemed in private life ; and in public for her full, rich soprano voice, her natural manner, and simple style. Her ballad-singing was perfection. The last years of her professional career, which closed in 1831, were devoted to oratorios and concerts.

² Harriette Emily Everard, wife of George William Darley Beswick, born March 12th, 1844. First appeared at Theatre Royal, Exeter, in 1860, and in London at the Royal Alfred (the Marylebone) in 1869.

³ *Fourteen Days*, from *Le Voyage d'Agrément*, by Gondinet and Bisson ; a great success. Peregrine Porter, Charles Wyndham ; Claude Delafield, Herbert Standing ; Brummles, W. Blakeley ; Timothy Gibson, George Giddens ; Arthur Spoonbill, Lytton Sothorn ; Colonel

*Romeo and Juliet*¹ produced at Lyceum by Henry Irving. Prince of Wales and a very fashionable audience present ; a most brilliant spectacle. 18th.—At the Opéra Comique, a 'frivolous' comedy, *Mother-in-Law*, admirably acted ; and the revised extravaganza of *Vulcan*² showy and well supported. 25th.—Morning performance of *Moths* ;³ four-act adaptation of novel, which proves successful. 30th.—To Comedy Theatre, to see the comic opera of *La Mascotte*. Not much charmed with the music, and rather depressed by the gagging."

"April 1st.—Last night of *Robinson Crusoe* at Drury Lane, one hundred and twenty-fifth representation. 8th.—Olympic re-opens with Buchanan's *Shadow of the Sword* ; John Coleman's management, but I fear will not revive the fortunes of the theatre. (The piece proved a failure ; Mr. Coleman had a strong part in it, that of Rohan.) The same night to Sadlers Wells: *Cast Adrift*, which appears to be a fairly good drama (in four acts, written by R. Palgrave and F. Gover). 10th.—Standard Theatre ; drama called *Humanity*, or, *A Passage in the Life of Grace Darling*, by Hugh Marston and Leonard Rae. Hear Henry Frost,⁴ professionally known as Forrester,

Gunthorpe, A. M. Denison ; Angelica Porter, Miss Mary Rorke ; Fanny Simpson, Miss Kate Rorke ; Tippetts, Miss E. Vining ;—a very strong cast.

¹ *Romeo and Juliet* will always be remembered for the magnificent and tasteful manner in which it was staged. The scenery—by Hawes Craven, W. Hann, W. Cuthbert, and W. Telbin—was a triumph of art. Romeo, Henry Irving ; Mercutio, W. Terriss ; Friar Laurence, Fernandez ; Apothecary, Mead ; Chorus, Howard Russell ; Nurse, Mrs. Stirling ; Juliet, Ellen Terry.

² *Vulcan*, or, *The (H)ammerous Blacksmith*, by E. Rose and Augustus Harris (founded on their burlesque of *Venus*, or, *Gods as They Were, and Not as They Ought to Have Been*, originally produced in 1874 at the Royalty). *Vulcan*, Robert Brough ; *Venus*, Miss Nellie Claremont ; *Adonis*, Miss Lottie Harcourt.

³ *Moths*, adapted from Ouida's novel of that name, by H. Hamilton. Prince Zouroff, A. Estcourt ; Lord Jura, Herbert Standing ; Raphael de Corréze, Kyrle Bellew ; Lady Dolly Vanderdecken, Carlotta Addison ; Vere Herbert, Miss Litton ; Fuchsia Leach, Louise Willes. One of the few parts in which Miss Litton was not quite successful ; Miss Willes exceptionally good ; Carlotta Addison excellent.

⁴ Henry Frost, born April 9th, 1827, at Capel, near Dorking, Surrey,

died yesterday, on his fifty-fifth birthday. He was an excellent actor, and especially distinguished himself at the Lyceum as Iago to Irving's Othello (Feb. 14th, 1876). I remember him in 1858 as managing the dramatic department of Rosherville Gardens. 21st.—The death of Charles Darwin, the great evolutionist, announced—a most notable man. Death of Sir Henry Cole, K.C.B., in his seventy-third year—the 'Felix Summerly' of my early days, and who in 1838 was the editor of the *Guide* newspaper, to which I was then so proud to contribute. At this time I think George Glenny was the proprietor, and it used to be printed at Boswell Court, by Kelly & Co., who had the 'Post Office Directory,' then a very small work comparatively with what it has since become. 29th.—Wife, on this awful wet night, goes to deliver an emigration lecture at the Working Women's College in Fitzroy Street; her address has been highly complimented."

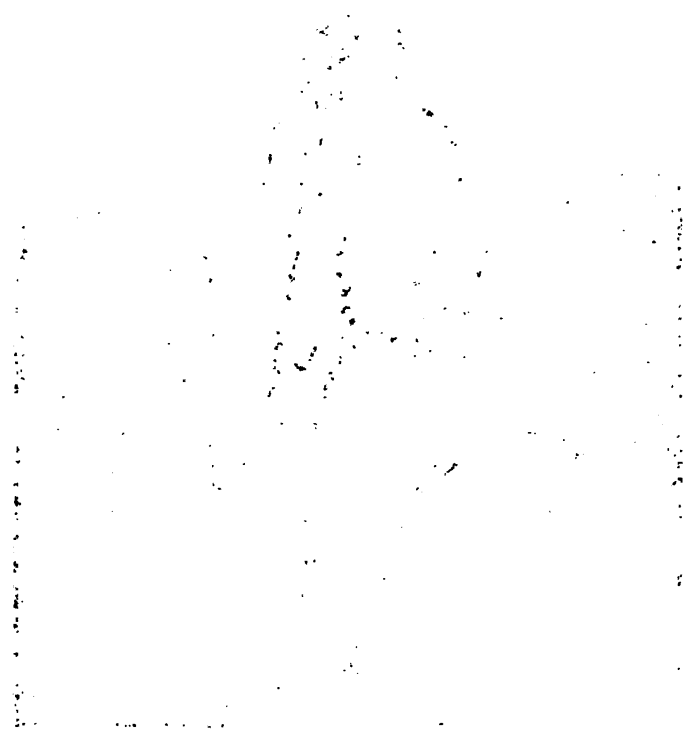
E. L. B.'s health began to break visibly at this time. He records :—

"May 2nd.—Unable to do much work, and feel I am getting 'stricken in years.' 6th.—Complimentary letter from A. A. Sylvester, asking me to continue London Amusements in *The Birmingham Gazette*. 20th.—To Globe Theatre to see new comedietta, *First in the Field*, one-act comedy, adapted by Charles Marsham Rae from Meilhac's *Suzanne et les Deux Viellards*. Young Farren appears at Toole's Theatre; and *Money* at Vaudeville—both morning

entered a provincial company in 1855. First appeared in London at the Marylebone, December 18th, 1858, as Hassan in *The Castle Spectre*. Was the original Charles Darnay in *Tale of Two Cities* at Lyceum. Went to Sadlers Wells, played round of Shakspearean characters, including Richard III. and Othello. Joined the Princess's in 1864. Was afterwards at Victoria and Surrey as a star, then at Royalty. Joined Mr. Bateman's company at Lyceum, and appeared as Marquis of Huntly in *Charles I.* and Baradas in *Richelieu*. Played Dan'l Druce more than three hundred times in the provinces. Acted leading parts at St. James's; and in 1878 joined Mr. Irving's Lyceum company, playing Claudius in *Hamlet*, and during Mr. Irving's temporary indisposition, for three nights appeared very creditably as Hamlet.

performances. In evening to Drury Lane, see the opera of *Der Fleigende Hollander*: Herr Eugen Gura, Hollander; Frau Rosa Sucher, Senta."

"June 1st.—Recording the death, in *Era*, of William Suter, the actor-dramatist, aged seventy—oh, what memories of old Sadlers Wells! He was a favourite actor here and at the Lyceum, a prolific dramatist for the minor theatres, and at the time of his decease was editor of *Bow Bells*. 3rd.—Death of Garibaldi announced. What memories this recalls of April 1864, when I wrote for *Daily Telegraph* the account of his triumphant entry into London—after I had been thrown out of the Press carriage, and drawn into the next, with other strange adventures! 5th.—Toole's Theatre: see Byron's whimsical sketch of *The Villainous Squire*; a revived revival. 10th.—To Drury Lane; see opera of *Die Meistersinger*; quaint, but not very enlivening. (Hans Sachs, Herr Gura; Eva, Frau Rosa Sucher; Magdalene, Fräulein J. Schafsky. 11th.—Our eighth happy wedding day. To St. Paul's to see all the Judges and the Lord Mayor, being Hospital Sunday. 21st. Grand opening of the Home for the Colonial Emigration Society, Dorset Street, Portman Square, by Her Royal Highness the Duchess of Teck. Large meeting of notabilities and aristocrats; wife presents bouquet; returns home crowned with honours, and I am gratified by seeing the affair satisfactorily proclaimed in *Daily Telegraph* and *Morning Post* next day. More limited liability companies—the Falstaff Club!! *The Pictorial World* Printing Company!! (Gilbert Dalziel, manager). Note, at this period, nothing seems to go on long without collapsing and becoming a limited liability company!! 25th.—Go to Lyceum banquet at night; a representative gathering of about one hundred literary and artistic professionals; sit opposite Dr. Cox, who tells me he vividly remembers my father acting at Norwich, and is probably the only man in the room who ever saw him on the stage. Irving in the chair, and Lord Lytton gracefully proposes his health. 28th.—Grand opening at night of the new *Daily Telegraph* premises in Fleet Street. Wife and I go at 11 p.m.;



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WILLIAM BLANCHARD AS TONY LUMPKIN. [*See page 534.*]

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cordially received by J. M. L. and family in Prince of Wales's corridor. Do not return home till daybreak. The first number of *The Daily Telegraph and Courier* was published June 29th, 1855, at 2d. *The Standard* at the beginning of 1858 became a double-sheet paper, and *The Daily Telegraph* then came out at the same price. We meet there many familiar faces—Serjeant Ballantyne, Montagu Williams, Mrs. Keeley, Toole, Irving, Wyndham, Bancroft, and Madame Nilsson, and about seven hundred more.”

“*July 3rd.*—To Drury Lane to see Ristori in *Macbeth*. Death of Benjamin Webster ;¹ he was buried on the 13th, aged eighty-five—actor, manager, and dramatist, with whom I have to connect very many memories. Hablot Knight Browne (‘Phiz’) died at Hove, near Brighton, this week ; he was sixty-seven—illustrated Dickens’s works. 21st.—Hear this day of the death of Frederick Claude Broughton, a very clever young writer, as having occurred last May at Melbourne. He would have been thirty-four. He had once been on the French stage as an actor. His articles and poems in *The Hornet* and other periodicals were very cleverly written, and he used to be one of our extras at Christmas-time for *The Daily Telegraph*. Peace be with him, and reverence to the memory of a clever young writer ! 28th.—I find recorded in *The Daily Telegraph* to-day the death of my father’s and my old friend, William Brailsford, on which I write an obituary notice of him in *The Era*, for which a fortnight after he calls to thank me—saying it was not often

¹ Benjamin Nottingham Webster was born at Bath, September 3rd, 1797. Of good family and intended for the army, he ran away from school to try his fortunes on the stage, and a very rough life he had of it. He was at one time walking twenty miles a day on a pennyworth of oatmeal and a pennyworth of bread, to enable him to attend rehearsal. His opportunity came in May 1824, when he was called upon at an hour’s notice to play Pompey, in *Measure for Measure*, in Harley’s place, and made a great hit. He played at most of the London theatres. Was lessee of the Haymarket from 1837 to 1853, and some of the most famous actors and actresses were members of his company there. In 1844 he leased the Adelphi, Madame Céleste being directress, and was lessee of the theatre for nearly twenty years. His last appearance was on November 2nd, 1875, at the Crystal Palace, as William Penn Holder in *One Touch of Nature*.

a man lived to see the regrets of his death in his own lifetime."

"*August 3rd.*—Celebrate the double anniversary of the birthday by a trip to Gravesend. Drive out to Cobham, and dine at the Falstaff. Pleasant day, and crowned with success. *5th.*—Drury Lane opens with *Pluck*¹ for the dramatic season: the new realistic drama well acted and placed on the stage, but not so good a play as those preceding it. With this week the Grecian Theatre ceases to be a place of amusement, and passes into the hands of the Salvation Army, represented by General Booth. *21st.*—Surrey Theatre re-opens for regular season under the Conquest and Merritt management. New drama, by Robert Dodson, called *Real Life*; tolerably good of its class."

"*Sept. 2nd.*—Globe re-opens with *Vicar of Bray*.² *8th.*—Being driven out from home by a visit of the plumbers, and being the only holiday I have taken this year, go to Gravesend, and take solitary stroll from thence through Cobham Woods; footpaths all the way. It proved a decided success. The air was lovely and invigorating; but the curious reflection again occurred to me that in a walk of eight miles I never met one human being. I dine at Spong's at Rochester; return by Strood to Gravesend, and get home by 10 p.m., after a day to thank God for, and which I did in the woods every ten minutes, recalling old miseries. *16th.*—Mrs. Langtry appears at the Imperial Theatre, in *An Unequal Match*, as Hester Grazebrook. *23rd.*—See Mrs. Langtry as Rosalind in *As You Like It* in afternoon; in evening to Sadlers Wells to see Pettitt's drama of *The Black Flag*. *26th.*—Very dreamy memories, this being the day on which I saw my wife off to New Zealand twenty years ago; now

¹ *Pluck*, a Story of £50,000, by Henry Pettitt and Augustus Harris. J. H. Barnes, Arthur Dacre, Harry Jackson, H. Parker, Harry Nicholls, Mmes. Caroline Hill, Agnes Thomas, M. A. Victor, and Lydia Foote were among the principals included in the cast. Mr. Augustus Harris played the hero, Jack Springfield.

² *The Vicar of Bray*, English comic opera in two acts, by Sydney Grundy. Music by E. Solomon. Messrs. W. J. Hill, W. S. Penley, H. Cooper Cliffe, Mmes. Emelia Petrelli, Maria Davis, Lizzie Coote, Kate Mortimer, and Catherine Pelling were included in the cast.

united to me for ever. 28th.—Farewell dinner at the Holborn given to Emily Faithfull and Miss Pattison on their intended departure next week for America. This was a great success. Large party present, including Mr. and Mrs. Sala, Mr. and Mrs. Senior, Mr. and Mrs. Edward Ledger, Mr. Turner of Manchester (who takes the chair, wife in vice), Mr. Gibbons, of *Lady's Pictorial*, and Mr. Horace Lennard, who writes under the signature of 'Kitty Clive.' He was the 'melancholy Jacques' of *Society*; Mr. Copplestone, Abbey's agent for America; and many other celebrities in the Duke's Room at the Holborn Restaurant."

"Oct 7th.—The Haymarket re-opens for season with *Overland Route*,¹ and Toole returns to Toole's Theatre.² 11th.—*Much Ado About Nothing*³ brought out at Lyceum: house crowded, delightful performance. 14th.—To Imperial Theatre to see Miss Calhoun, said to be her first appearance in England, as Hester Grazebrook in *An Unequal Match*,⁴ which I think is a very creditable performance. Planquette's opera of *Rip van Winkle*⁵ produced at the Comedy this night.

¹ *Overland Route*, by Tom Taylor. Sir Solomon Clavering, K.C.B., Alfred Bishop; Major McTurk, Everill; Mr. Colepepper, C. Brookfield; Mr. Lovibond, David James; Mrs. Sebright, Mrs. Bancroft; Mrs. Lovibond, Mrs. John Wood; Mary Colepepper, Zeffie Tilbury.

² J. L. Toole re-opened his theatre with Byron's *The Upper Crust*, and Mr. Guffin's *Elopement*, by Arthur Law and George Grossmith. Mr. Benjamin Guffin, J. L. Toole; Mr. Collingwood Hannibal Trumpington Sampson, E. D. Ward; Robert Beate, W. E. Brunton; Mrs. Trundell, Eliza Johnstone; Miss Crump, Emily Thorne; Susan, Isa Marsden. The song of "The Speaker's Eye," by Mr. Toole, was a great hit. E. D. Ward was also very clever.

³ There is no occasion to descant upon this performance, its merit is too well known to all playgoers. The Benedick and Beatrice will live in history. Benedick, Henry Irving; Don Pedro, W. Terriss; Don John, C. Glenney; Claudio, Forbes Robertson; Leonato, Fernandez; Verges, Stanislaus Calhaem; Hero, Miss Millward; Margaret, Miss Harwood; Ursula, Miss L. Pryne; Beatrice, Ellen Terry.

⁴ Miss Calhoun was but indifferently supported. The only specially noticeable features in the cast were the Grazebrook of H. G. Akhurst, and Blenkinsop of A. Wood. Edith Bruce was excellent as Bessie Hebblethwaite.

⁵ *Rip van Winkle*, written by H. Meilhac, Philippe Gille, and H. B. Farnie. Very good comic opera. Fred Leslie may be said to have made his great reputation in the title rôle. Violet Cameron was the

30th.—Argyll Rooms re-opened this evening as the Trocadero Music Hall—Bignell proprietor; Jonghmans, of Evans's memories, one of the company. *Betsy* revived at the Criterion.¹ 31st.—Celebrate 'Halloween' with many memories at home."

"Nov. 1st.—Startled by finding in the papers that Abbey's Park Theatre,² New York, where Mrs. Langtry and Miss Pattison were to appear last night, was burnt down in the afternoon. This week record the death of Poynter, the actor, who used to play in my pieces thirty years ago in the Yorkshire circuit. His wife was a clever actress at the Haymarket under Buckstone's management. Poynter was a quaint and careful comedian, with a peculiar, pronounced nose and marked visage, the first standing him in great stead at the Strand Theatre, and afterwards declared 'monoto-nose.' 2nd.—See the melancholy news that my dear friend William Sawyer³ passed away this morning, after a short illness; he was fifty-four last July. He was editor and part proprietor of *Funny Folks*. Peace to his soul, and cherished be his memory. George Critchett, the eminent oculist, also died yesterday: a kind friend to the theatrical profession. 6th.—

Gretchen, and the remaining members in the cast were as follows: Derrick von Hans, W. S. Penley; Peter van Dunk, Louis Kelleher; Nick Vedder, Lionel Brough; Sara, Clara Graham; Katrina, Sadie Martinot.

¹ *Betsy*, adapted by F. C. Burnand. Mr. Alexander Birkett, W. J. Hill; Mr. Adolphus Birkett, Lytton Sothorn; Captain Redmond McManus, Herbert Standing; Richard Talbot, H. Reeves-Smith; Mr. Samuel Dawson, Alfred Maltby; Mrs. Birkett, Eleanor Bufton; Mrs. McManus, Kate Rorke; Madame Polenta, Agnes Hewitt; Nellie Bassett, Miss E. Evelyn; Grace Peyton, Miss B. Barrington; Betsy, Nellie Bromley.

² The Park Theatre was about the same size as the Globe, and was built in 1873. The fire commenced about five in the afternoon. In a very few moments the entire structure was wrapped in flames. Mr. Abbey is said to have lost some £20,000 by the accident.

³ William Kingston Sawyer, F.S.A. Born at Brighton July 26th, 1828. In 1854 was editor of *Oxford University Herald*. Came to London 1861. Wrote more than a score of novels, some of considerable merit, and was the author of two farces, *Wanted to Marry*, and *Two Hours at the Seaside*; also of the drama *Jessie Ashton*, produced at the Surrey in 1862. From 1868 he was editor of *South London Press*.

Young Willing's drama of *Ruling Passion* at Standard Theatre proves a success. 11th.—Drury Lane morning performance for the benefit of J. H. Barnes, who acts Macbeth for the first time on any stage: house crowded.¹ The Globe Theatre opens with Tennyson's *Promise of May*,² with Mrs. Bernard-Beere. 12th.—On Saturday last George Rose³ (Arthur Sketchley) died at his residence, Gloucester Place, at the age of sixty-five. Another of the old set gone. 14th.—Thomas Spencer, of the Arundel Club, related that by sheer force of will-power he compelled Irving Bishop to come to him first, then thought a question, 'What is the difference between instinct and reason?' receiving the immediate whispered reply, 'One is reasoning from within, the other reasoning from without'—as good a definition as could perhaps be given. 18th.—Opening of the enlarged Strand Theatre⁴ this evening: *Heir-at-Law*, and a wretched adaptation from the French by H. J. Byron and H. B. Farnie, called *Frolique*.⁵ 25th.—Gilbert and Sullivan's fairy opera

¹ T. Swinbourne, Macduff; John Ryder, Banquo; the three witches, Harry Jackson, E. Lyons, Harry Nicholls; Lady Macbeth, Miss Louise Moodie.

² This was not by any means a success. The cast was a strong one, but the piece lacked sympathy, and it was impossible to endue it with vitality. Farmer Dobson, Charles Kelly; Edgar, Hermann Vezin; Farmer Steer, H. Cameron; Dora Steer, Mrs. Bernard-Beere; Eva Steer, Emmeline Ormsby; Sally, Alexes Leighton.

³ George Rose took a high degree at Magdalen College, Oxford. Was ordained a clergyman in the Church of England, but later joined the Roman Catholic faith. He was a prolific writer; his "Mrs. Brown" will perhaps be the best remembered of his works. He visited the United States and the Australian Colonies and New Zealand as a lecturer, and played Falstaff at the Gaiety Theatre. He died of heart-disease quite suddenly.

⁴ The old Strand Theatre was pulled down on July 29th, and under the supervision of C. J. Phipps, F.S.A., was rebuilt and much improved. The entrances to auditorium and the stage were considerably enlarged, in fact the whole capacity of the house was nearly trebled. The *Heir at Law*, by George Colman the Younger, comedy, with Mr. J. S. Clarke perhaps the best Doctor Pangloss of modern times; 'Zekiel Homespun, T. P. Haynes; Dick Dowlas, Carton; Henry Morland, E. H. Sothern; Cicely Homespun, Blanche Thompson; Deborah Dowlas, Mrs. Chippendale; Caroline Dormer, Vere Carew.

⁵ The adaptation was only a re-arrangement of Planché's *Follies of*

of *Iolanthe*, or, *The Peer and the Peri*,¹ produced at Savoy Theatre: a success. 30th.—R. Kemp Philp died yesterday. I never saw him that I remember, but he has been closely associated with periodicals and newspapers for which I have written. Peace to the memory of an undoubtedly clever man. He was editor of *Family Friend* and other works of thirty years ago."

"Dec. 7th.—Olympic Theatre re-opened by Miss Marie de Grey with *Adrienne*:² the actress too weak, but far from a bad performance altogether. This day the death is recorded of Fanny Kelly,³ the Mother of the Stage, in her ninety-third year. 9th.—St. James's commences its season with

the Night. J. S. Clarke very good as Pierre Coquillard. The Duke de Chartres, Fred Mervin; the Duchess, Mdle. Sylvia; Mirabelle, Vere Carew. *Frolique* was not a success.

¹ The Lord Chancellor, George Grossmith; The Earl of Mountararat, Rutland Barrington; the Earl Tolloller, Durward Lely; Private Willis, Charles Manners; Strephon, R. Temple; Queen of the Fairies, Alice Barnett; *Iolanthe*, Jessie Bond; Celia, Miss Fortescue; Leila, Julia Gwynne; Fleta, Sybil Grey; Phyllis, Leonora Braham.

² *Adrienne* was an adaptation by H. Herman from *Adrienne Lecouvreur*. The cast included Maurice de Saxe, F. H. Macklin; Prince de Bouillon, F. Charles; Abbé de Chazeuil, Fred Terry; Michonnet, A. T. Hilton; Princess de Bouillon, Helen Cresswell; Countess de Beauveau, Vane Featherston; and all the representatives found favour, more especially Miss de Grey and Miss Cresswell.

³ Frances Maria Kelly was born October 15th, 1790, made her first appearance on the stage in 1807. She joined Mr. Colman's company at the Haymarket in 1808, and she was much esteemed at Drury Lane, Covent Garden, and the English Opera House. She was on the stage for some thirty-six years, and was particularly good as Annette in *The Maid and the Magpie*. Her name is especially associated with the popular plays, *The Sergeant's Wife*, *The Maid and the Magpie*, and *The Innkeeper's Daughter*. Among her contemporaries were Mrs. Siddons, John Kemble, Edmund Kean, and Mrs. Jordan. She built the small theatre in Soho now known as the Royalty, but formerly as Miss Kelly's Theatre. Very recently a grant was made from the Crown to Miss Kelly of £150, in compliance with the request of a memorial which was signed by Lord Lytton, Sir Theodore and Lady Martin, Sir F. Leighton, Mr. Browning, Mr. Anthony Trollope, Mr. M. Arnold, and many other distinguished persons. She was a daughter of Monk Kelly, a captain in the army, and was a niece of Michael Kelly, the operatic singer and composer, and author of "Reminiscences." Her model as an actress was Mrs. Jordan; and thanks to her musical

Impulse.¹ 10th.—Down with copy late. Glad to get back again to be welcomed by my dear wife at midnight on the completion of my sixty-second year. God be thanked for the many blessings I have received. In the morning find my table strewn with presents and congratulatory letters. Edward Terry reappears at Gaiety.² 16th.—Strand: J. S. Clarke in *Eloped*, or, *Babes and Beetles*.³ 26th.—To Drury Lane to see *Sindbad*,⁴ which, though expensively got up, is

instruction, her voice, and what seems to have been a peculiarly sweet and winning manner, she achieved a considerable degree of success in parts which that lady had made popular. She seems, however, to have been inferior to her model in power. Unfortunately her personal attractions proved indirectly inconvenient; for no lady on the stage in her time seems to have suffered more from the unwelcome attentions of stage-struck admirers. In 1816 she was fired at with a pistol while performing at Drury Lane by a man seated in the pit, when she appears to have had a narrow escape. Her assailant was tried at the Old Bailey, and acquitted on the ground of insanity. An attack of a similar character, and under almost similar circumstances, was subsequently made upon this popular actress in a theatre in Dublin, where, though she escaped unhurt, one Captain Callaghan standing by received some injury. Miss Kelly's Theatre was opened by her for operas and monologues, in which she took part in 1840; but was not at any time very prosperous; and after losing a considerable sum she retired upon the wreck of her little fortune. Miss Kelly retained her interest in life almost to the last, and being blessed with a strong fund of good-sense and a very retentive memory was a delightful associate, particularly for those who felt an interest in the plays and players of her time. She was visited in her retirement by Mr. Irving and Mr. Toole.

¹ Comedy founded by B. C. Stephenson on *La Maison du Mari*. Mrs. Beresford, Mrs. Kendal; Mrs. Macdonald, Linda Dietz; Miss Kilmore, Mrs. Gaston Murray; Mrs. Birkett, Miss Cowle; Sir Henry Auckland, Beaumont; Colonel Macdonald, T. N. Wenman; Captain Crichton, Kendal; Victor de Riel, Arthur Dacre; Graham, Brandon; Parker, Drummond; Waiter, De Verney. Two of Mr. and Mrs. Kendal's best characters, and that have always been received with the warmest approbation.

² *The Critic* and *Young Fra Diavolo* the pieces played. Nellie Farren, Tilburina and Young Fra; and Kate Vaughan, Zerlina.

³ Tom Taylor's three-act comedy, originally known as *Babes in the Wood*, afterwards as *Babes and Beetles*. Principals in the cast: Beetle, J. S. Clarke; Frank Rolleston, Carton; George Crafton, F. Mervin; Sir Lewis Lazenby, H. J. Turner; Towser, T. P. Haynes; Mrs. Rolleston, Blanche Thompson; Mrs. Beetle, Sallie Turner.

⁴ The Old Man of the Sea, Harry Parker; the Nondescript and the

a very dreary music-hall entertainment ; and for the misprinting and grossly interpolated book I am in no way responsible. It is deservedly hissed at various portions—hardly anything done as I had intended, or spoken as I had written : the music-hall element crushing out the rest, and the good old fairy tales never to be again illustrated as they should be. 31st.—Down late to *Daily Telegraph* office with copy ; and thus ends a hard-working year for me, solaced by much domestic happiness ; and to the Great Giver of all things I reverentially express my gratitude for the many blessings I have never expected to enjoy.”

Revenue for year £452 0s. 6d.

Although no mention is made in his diary of his attendance at the Urban Club Annual Festival, in this year, he must have been present, from the interesting little account which is appended entitled :—

“ A CHAIN OF MEMORIES.

“ It is a mere truism to assert that early associations have a wonderfully enduring influence over our maturer life, but it is often forgotten that from this source we derive some of our happiest reflections in advanced years. Even when a child an old playbill possessed for me an inexpressible fascination, and I never see one now without falling into a pleasant reverie and placidly gliding into Dreamland. From those comfortably large capitals imprinted on the capacious fly-sheets announcing the performances to be given at Covent Garden Theatre in the evening, and diurnally deposited at the door with the milk in the morning, I derived my first knowledge of the curious combinations the alphabet was

Sheriff, Fred Storey ; the Poodle, Charles Lauri, Jun. ; Kybosh Arabi Pasha, Harry Jackson ; Koolinari, James Fawn ; Ali, Arthur Roberts ; Kabob, Herbert Campbell ; Professor Hankipanki, Harry Nicholls ; the Padishaw, John d'Auban ; Sindbad the Sailor, Nellie Power ; Attar Shul, Dot Mario ; Koh-i-noor, Minnie Mario ; Zaidee, Annie Rose ; Fatinitza, Constance Loseby.

capable of forming. Besides learning my letters in this very agreeable fashion—the process being rendered easier than otherwise by the discovery that I could transfer the wet printers' ink to any part of my fingers or face chosen for the experiment, and exhibit, clearly defined, 'H A M' on my right hand, and 'L E T' on my left hand—I acquired a rapid knowledge of the names at least of all the histrionic celebrities of the day. When the celebrated actress Miss O'Neill, then Lady Wrixon Beecher, called at our house one morning, on the very matter-of-fact mission of inquiring into the character of a servant, a family tradition records that, being graciously permitted to sit for a few minutes in her lap, and hearing the name mentioned associated with her brief but brilliant career, an infantine voice exclaimed, 'Oh, I know you! Miss O'Neill and Mr. John Kemble were both together in *Venice Preserves*,'—and it has been since repeated to me that this was one of the once famous Belvidera's favourite anecdotes for several years after. On playbills, and portraits of actors and actresses, I feasted my eyes during boyhood at every leisure moment I could get; and in my tenth year I had the audacity to ask my father to afford me the great pleasure of shaking hands with Mr. John Bannister, whose comprehensive talents were at that time familiar to me through personal report of old playgoers assembling round our dinner-table, and the descriptive prints and newspaper cuttings carefully collected by my mother in a gigantic scrap-book.

"In 1830 our family residence was at 17, Gower Street, Bedford Square. A more desirable abode at that time could hardly have been found in London. The rooms were lofty and capacious, the street delightfully quiet; an extensive garden was at the back, thickly planted with fruit trees, and luscious figs, exposed to a southern aspect, ripened against the high brick wall, along which were trailed standard roses of enormous bloom, yielding in the summer months a daily succession of fragrant bouquets to brighten the breakfast-table. When you stood on the doorstep you seemed to breathe the freshest country air; the breezy heights of Hampstead were distinctly outlined in greenery against the northern horizon, and no street cry was ever heard except

that of the twopenny postman who came round at five o'clock in the afternoon to collect letters.

"The changes since made in Gower Street have—as residents now know too well—gone far beyond an alteration of the numbers on the doors.

"In this street, at what was then the house distinguished by the numerals 65, lived 'Jack' Bannister, and it was not long after I had formulated my ardent wish that the opportunity offered of enjoying its realization. After his retirement from the stage which he had enlivened for seven-and-thirty years, remaining the sole survivor of all the original performers in Sheridan's play of *The Critic*, Bannister became a martyr to frequent attacks of gout. It was during one of the rare intervals in his paroxysms of pain that I had the good fortune of encountering him taking a short constitutional walk along the broad pavement of Gower Street. He was told of my extreme anxiety to shake hands with an illustrious actor of whom I had heard so much, and good-naturedly assented to my request, but immediately added, with a sympathetic smile, and in a genial manner never to be forgotten by the writer of these lines :—

"'Now look here, young fellow. If I live till the 12th of next May (1831), I shall have completed my seventy-first year. When I was only eighteen I went to the great David Garrick to get an engagement as an actor. I gave him a taste of my quality by spouting some lines of Shakespeare; and when I had finished he slapped me heartily on the back, and exclaimed, "Very good; but you must live and learn." Now I will give you Garrick's slap on the back, and when you get as old as I am you can give it to some other young fellow who wants to go on the stage, and tell him that all the instruction Jack Bannister ever received from David Garrick was comprised in these words "Live and learn," and he couldn't get better advice if he went to the best elocution master in the world.'

"Impressed with the deep significance of this interview, and the important lesson thus conveyed, the delighted recipient of the 'slap'—transmitted from David Garrick—returned proudly to his room, and commenced an ode with the lines 'Bannister Jack, slapped me on the back;' but it

is probable that the ink or the rhymes of the juvenile poet failed him when this couplet was completed, for no more can be remembered, and 'the rest is silence.'

"At the Annual Festival of 'The Urban Club,' four years since, I was complimenting Donald William King, a tenor vocalist of much repute in my early days, on his admirable rendering of the song from *The Quaker*, beginning 'While the Lads of the Village so merrily, oh!' and added, in all sincerity, he had thrown an unusual force into his contribution to the harmony of the evening. 'It may well be,' rejoined the singer, 'for I felt to-night a strong impulse to do my best; and besides, I have a special message for you.' 'From whom?' 'From the grave,' was the mysterious reply. An explanation being sought, Donald King related to me how, when a boy of twelve, and a member of the troop of Chapel Royal choristers then trained, boarded, and lodged by their preceptor, Mr. Hawes, of No. 7, Adelphi Terrace, he was spoken to by Mrs. David Garrick, who lived two doors off. Mrs. Garrick, the widow of the great actor, was then in her ninety-second year, and, addressing the lad she had always noted to be the first of the pupils to get ready for the choral service, inquired his name. It was, of course, at once given. 'Well, Master Donald King, let me give you a shake of the hand and an old woman's blessing on your head; and when you come to be seventy look round the room in which you may be, and repeat that shake of the hand and that benison for one you know who reveres the memory of the past. Then remind him he will be only two shakes of the hand from David Garrick, Doctor Johnson, Oliver Goldsmith, Sir Joshua Reynolds, William Hogarth, and all the illustrious men who lived in the middle of the last century.'

"'This message,' said Donald King, with appropriate repetition of the action, 'I now give to you from Mrs. David Garrick. Having this day completed my seventieth year my lips are now unsealed, and having looked carefully round the room I find that you are the one best entitled to be the recipient of my time-honoured trust.'

"And thus it oddly comes about that, while contributing this slight sketch to *The Theatre Annual*, in November 1886, I am curiously linked, by two slaps on the back and two

shakes of the hand, with David Garrick, who died more than a century ago, and with the very illustrious many who shook hands with him."

1883.

IT was during this year that E. L. B. was compelled to acknowledge that his health was breaking. He suffered much pain from an internal complaint, but as he was peculiarly averse to consulting a physician, he did not take advantage of those opportunities for alleviating his sufferings which he might have done. The consequences were, that the work in which, with all its hardship, he had hitherto delighted, became a burden to him, and the greatest proof of the agony he had sometimes to endure was, that his usually calm and kindly temperament was occasionally ruffled. This probably accounts for his opening his diary this year with the following lines :—

"This year, if I live, I shall be sixty-three! 'When the keepers of the house shall tremble, and the strong men shall bow themselves, and the grinders cease because they are few . . . when they are afraid of that which is high, and fears shall be in the way, and the almond tree shall flourish, and the grasshopper shall be a burden, and desires shall fail, because man goeth to his long home, and the mourners go about the streets' (Eccles. xii. 3-5). 'Omnia somnia'—all dreams! Excellently suggestive motto of Sir Moses Montefiore, who, November 8th, 1883 (according to the Jewish Calendar) enters on his One Hundredth year. 'Think and Thank.'"

"Jan. 5th.—See this day in *Athenæum* the death recorded of George Falkner, of Manchester, aged sixty-six,



THE next day, the 10th of April, was a fine day, and the weather was very pleasant. The wind was from the south-west, and the sun shone brightly.

1837.

On the 10th of April, 1837, was a fine day, and the weather was very pleasant. The wind was from the south-west, and the sun shone brightly. The day was very warm, and the people were very happy. The children were playing in the park, and the old people were sitting on the benches. The birds were singing, and the flowers were beginning to grow. The day was very pleasant, and the weather was very good. The wind was from the south-west, and the sun shone brightly. The day was very warm, and the people were very happy. The children were playing in the park, and the old people were sitting on the benches. The birds were singing, and the flowers were beginning to grow. The day was very pleasant, and the weather was very good.

There's your answer, I shall be satisfied. When the women are here, shall trouble, and the young men shall be themselves, and the girls shall be the same. When they are at all of that which is the same, and the girls shall be the same, and the young men shall be themselves, and the girls shall be the same. When they are at all of that which is the same, and the girls shall be the same, and the young men shall be themselves, and the girls shall be the same. When they are at all of that which is the same, and the girls shall be the same, and the young men shall be themselves, and the girls shall be the same.

And the young men shall be themselves, and the girls shall be the same. When they are at all of that which is the same, and the girls shall be the same, and the young men shall be themselves, and the girls shall be the same.



E. L. BLANCHARD IN 1883.

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E. L. BLANCHARD IN 1883.

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who, in 1842, used to edit *Bradshaw's Journal of Miscellany*, to which I was a frequent contributor. He was a great friend of John Critchly Prince, the poet, and in later life had a printing establishment at Manchester. More old memories revived. 17th.—Augustus Harris this day advertises that he has taken £16,000 at Drury Lane in eighteen days—the largest sum in the time ever received! 18th.—*Comedy of Errors*¹ produced, with J. S. Clarke, at Strand; a great success undoubtedly attained. 20th.—Haymarket; the final revival of *Caste*.² 22nd.—At Adelphi the revival of *Dora*, now added to *Love and Money*.³ 24th. Death of John, the old head-waiter of the Edinburgh Castle, aged fifty-three, which I duly honoured on October 17th of last year.”

“Feb. 6th.—Revival of *Dearer than Life* at Toole's Theatre. 17th.—Morning performance of *Guy Mannering*⁴

¹ *The Comedy of Errors* was played at Covent Garden, as a musical drama, December 11th, 1819. At the Strand the following was the cast:—Dromio of Syracuse, J. S. Clarke; Dromio of Ephesus, Harry Paulton; Antipholus of Syracuse, G. L. Gordon; Antipholus of Ephesus, F. Charles; Solineus, F. Mervin; Cleon, Belton; Dr. Pinch, T. P. Haynes; Adriana, Henrietta Lindley; Luciana, Blanche Thompson; Emilia, Miss M. A. Giffard; Lesbia, Vere Carew; Nell, Sallie Turner. J. S. Clarke's Dromio was replete with quaint humour; his facial expression marvellously droll. Mr. Paulton was an excellent foil to him.

² Hon. George d'Alroy, H. B. Conway; Captain Hawtree, Bancroft; Eccles, David James; Sam Gerridge, C. Brookfield; Dixon, Vernon; Marquise de Saint-Maur, Mrs. Stirling; Esther Eccles, Miss Gerard; Polly Eccles, Mrs. Bancroft.

³ Charles Reade's drama in three acts, founded on Tennyson's poem, first acted at the Adelphi June 1st, 1867. Kate Terry in the title rôle: Fanny Hughes, Miss Mary Morrison; Billington, Luke Bloomfield; Henry Neville, Farmer Allen; Ashley, William Allan. It was not a success then, nor did it take great hold, on its revival, though some good names appeared in the cast. Farmer Allan, Charles Warner; William Allan, E. H. Brooke; Luke Bloomfield, William Rignold; Jem Blunt, S. Artaud; Dora, Sophie Eyre; Mary Morrison, Miss Tennyson; Willie, Miss Arnold.

⁴ Guy Mannering, Philip Beck; Dominie Sampson, A. T. Hilton; Dandy Dinmont, W. H. Vernon; Dirk Hatteraick, A. C. Hatton; Gabriel, H. Knight; Lucy Bertram, Lucy Buckstone; Julia Mannering, Miss Achurch; Miss McCandlish, Mrs. Leigh Murray. The play

at Olympic ; Geneviève Ward as Meg Merrilies ; very good. 26th.—To Toole's Theatre, and see Horace Lennard's new farce of *Namesakes* ; and revival of Byron's *Uncle Dick's Darling*."

" March 12th.—Wife at large meeting at Charrington Hall, where she speaks on Emigration. 14th.—Robert Buchanan's five-act play of *Stormbeaten*¹ produced at Adelphi. 17th.—To Olympic, to see *A Great Catch* ;² morning performance. 19th.—Wife in evening to speak at an emigration meeting held at the Society of Arts. 24th.—To Strand ; see a new three-act comic opera by Harry Paulton, and composed by Florian Pascall (young Joseph Williams) called *Cymbia*, or, *The Magic Thimble* ;³ fairly successful. Hear of the death of my old friend Henry Marston⁴ as having taken place yesterday on the verge of was entitled *Meg Merrilies*, or, *The Gipsy's Prophecy*, and was Daniel Terry's musical play, *Guy Mannering*, without the music.

¹ Squire Orchardson, E. F. Edgar ; Richard Orchardson, J. H. Barnes ; Dame Christiansen, Mrs. Billington ; Christian Christiansen, Charles Warner ; Kate Christiansen, Amy Roselle ; Mr. Sefton, J. G. Shore ; Priscilla Sefton, Eweretta Lawrence ; Jacob Marvel, A. Redwood ; Sally Marvel, Clara Jacks ; Jabez Greene, Beerbohm Tree ; Johnny Downs, Harry Proctor ; Captain E. S. Higginbotham, E. R. FitzDavis.

² Comedy by Hamilton Aidé. Sir Martin Ingoldsby, W. H. Vernon ; Lord de Motteville, David Fisher ; Hon. George de Motteville, J. A. Rosier ; Lord Doodie, Beerbohm Tree ; Mr. Shakerley, Fred Cape ; Lady de Motteville, Mrs. Leigh Murray ; Hon. Bertha de Motteville, Lucy Buckstone ; Lady Stanmore, Miss Achurch ; Miss Beaumont, Miss Edmiston ; Hon. Mrs. Henry de Motteville, Geneviève Ward.

³ Arthur, Harry Paulton ; Burbois, F. Gaillard ; Bleobber, W. G. Bedford ; Carrow, Henry Walsham ; *Cymbia*, Camille d'Arville.

⁴ Richard Henry Marsh (Henry Marston) was born March 1804, at Highworth, Wiltshire. Son of a physician who practised there. Educated at Winchester, and was intended for the Bar, but had a great liking for private theatricals, and indulged his fancy at the then numerous small theatres which were devoted to amateurs. Appeared as Romeo, at Southampton, August 18th, 1824, and opened at Salisbury, June 18th, 1825, as Florian in *The Foundling of the Forest*. He early displayed his aptitude for Shakespearean characters and heavy drama. Made his London professional *début* as Benedick, in *Much Ado about Nothing*, at Drury Lane, Wednesday, October 30th, 1839, to Mrs. Stirling's Beatrice. From this he went to Sadlers Wells, and made a great hit as Mephistopheles in *Faust*. In 1843 he was at Drury Lane with

his eightieth year. Write memoir, with many memories of the past pressing upon me."

"*April 9th.*—In evening to Toole's; Burnand's *Artful Cards* being played for first time at that theatre. *11th.*—Go to see *As You Like It*; ¹ Miss Wallis's Rosalind; very good. Hear that on the 8th inst., at Shanklin Hotel, the death of Archibald Hinton, formerly of Highbury Barn, aged sixty-eight, took place. I knew him well; liked him much. *23rd.*—Royalty re-opens with new comic opera, ² and Imperial with Miss Lingard as Camille; ³ Edgar Bruce, manager."

"*May 5th.*—In evening English version of *Fedora* ⁴ produced; a success. *18th.*—Give my 'Recollections of the Past' to the Whitefriars Club; Jonas Levy in the chair. Complimentary speeches from Thomas Archer and Edward Draper, and from somebody who revised my copy in the old *Astrologer* days. All passes off well, and they express themselves gratified. A large number present. Odell afterwards recites, with great effect, my poem of 'Life's

Macready; returned to Sadlers Wells, and was one of the props of the establishment for nearly twenty years. In addition to his great talents as an actor he was distinguished as an eloquent orator. He had the power of thoroughly moving any audience that he addressed. His remains are buried in Highgate Cemetery.

¹ Jaques, J. H. Barnes; Duke Frederick, Alfred Nelson; Jacques, F. M. Ross; Orlando, G. Alexander; Adam, W. H. Stephens; Touchstone, Charles Groves; Sylvius, Harrington Bailly; Celia, Miss Abington; Phoebe, Maude Branscombe; Audrey, Rose Roberts.

² *The Merry Duchess*, by G. R. Sims and Frederick Clay, a very great success. Brabazon Sikes, H. Ashley; Farmer Bowman, Furneaux Cook; Sir Lothbury Jones, F. Kaye; the Duchess of Epsom Downs, Kate Munroe; Ethelfreda, Lucy Weston; Rowena, Kate Santley.

³ *Camille*, adaptation of *Dame aux Camelias*. Miss Lingard was an undoubted success.

⁴ Victorien Sardou's play, adapted by Herman Merivale; Mrs. Bernard-Beere only second to the original representative of the character (Sarah Bernhardt). Loris Ipanoff, Charles Coghlan; Jean de Sirieux, Bancroft; Pierre Boroff, Carne; Gretch, Charles Brookfield; Boleslas Lasinski, Francis; Dmitri, Julia Gwynne; Princess Fedora Romazoff, Mrs. Bernard-Beere; Countess Olga Soukareff, Mrs. Bancroft; Baroness Ocker, Miss Herbert. Played at the Haymarket.

Problems' most admirably. 19th.—Go to Strand; see J. S. Clarke in *My Neighbour's Wife* and *The Widow Hunt*. 21st.—Grieved at reading in the *Evening News* that the variously-accomplished author, Arthur Matthison,¹ died at noon this day. 28th.—Gaiety *matinée*; new piece by Freeman Wills, *Put Asunder*.² My song, 'The Owl in the Ivy Bush,' published."

"June 2nd.—To Olympic, to see *The Queen's Favourite*, adapted very cleverly from Scribe's *Verre d'Eau* by Sydney Grundy, and admirably acted by Geneviève Ward, as Sarah Duchess of Marlborough; Mr. W. H. Vernon good as St. John, Viscount Bolingbroke. 7th.—Princess's; see *Silver King*, and sit delightedly through a most excellent performance of an interesting drama, now played two hundred times. 9th.—Go in evening to see a miserable burlesque of *The Silver King*, called *Silver Guilt*, by W. Warham; and then to Adelphi to see Wilkie Collins's drama of *Rank and Riches*,³ which proves a success. 11th.—We celebrate our happy wedding anniversary at the Crystal Palace. 16th.—Saddened by seeing recorded the death of my old *confrère*, Henry S. Leigh, this morning, unexpectedly at the early age of forty-six. 25th.—To Countess Ducie's 'At Home,' Portman Square, where Isabella Bateman gives her recitations. In evening to Adelphi to see *Pluck*, with Kate Pattisson

¹ During the fifty-seven years of his life he was by turns a lyrical writer, actor, dramatist, vocalist, and lecturer. As all of these he was more than acceptable, but he never contrived to achieve success. He was author of the following plays—*Brave Hearts*, *Battle Royal*, *Lis*, *A False Step*. "The Little Hero"—a poem that became most popular for recitation, and was equally well esteemed when set to music by Mr. Maybrick—will be best remembered by posterity, Mr. Matthison was a good musician, and had an excellent voice. He was also a good linguist.

² *Put Asunder* was brilliantly written, but it was wanting in dramatic construction, and was too diffuse. It required considerable cutting, Miss Wallis was very successful as Lady Ida Gordon, and Charles Groves capital as the old butler, Boulger.

³ Duke of Heathcote, C. Sugden; Earl of Laverock, J. W. Pigott; Lady Calista, Miss Lingard; Lady Sherlock, Mrs. Billington; Mr. Dominic, G. W. Anson; Cecil Cassilis, George Alexander; Alice Rye-croft, Myra Holme.

as Florence Templeton ; first appearance since her return from America. 27th.—Attend the General Theatrical Fund Dinner, and, sitting next to Toole, remind him that it is exactly thirty years ago since I received from him my signet ring as an equivalent for the song 'A Horrible Tale,' and writing his entertainment for Walworth. Then Thomas Thorne remarks that he (Thorne) was the first to sing 'A Horrible Tale' in London, which he did at the Standard Theatre in his early days, without knowing more than that a printed copy had been recommended to him as a capital song, the real author not being mentioned. 28th.—Record for *Era* the death, aged forty-three, of Fanny Wright, who used to be popular at the Haymarket, where she made her first appearance, December 26th, 1854, as Fairy Pastorella in *Little Bo-Peep*. She was excellent as Mercury in Planché's *Orpheus in the Haymarket*. Her brother was for some time the treasurer of the theatre. She married Mr. Edward John Williams. 29th.—This day recorded the death of Turle, editor of *Notes and Queries*, who seems to have expired very suddenly, aged forty-seven."

"*July 1st.*—The renters' shares in Drury Lane expire in 1896. Each renter has the right of free admission to any unappropriated seat for himself or his nominee, and also tentatively to one shilling and threepence for every performance. Hear that Joseph Knight is appointed editor to *Notes and Queries*, as a successor to Turle, deceased. 18th.—Barlow!!! 'Suddenly, at Chilworth Manor, Guildford, Frederick Pratt Barlow, late of Rutland Gate, aged sixty-eight.' This awakens memories of the old Olympic in 1845, and the manageress, Kate Howard (*see index*), daughter of Madame Caplin. 30th.—Go by train to Richmond to attend a farewell dinner given by J. L. Toole at the Star and Garter to Henry Irving on the eve of his departure to America. Sit opposite George Sala and Millais (the artist), Charles Warner and Lionel Brough. Toole's speech excellent ; Irving's reply appropriate and sympathetic. Bram Stoker excellently responds to the toast of the Lyceum company, with Ellen Terry, proposed by G. A. Sala ; and Joseph Knight gives the health of the chairman (Toole) in good style. Home before

midnight in pleasant company, and enjoy comfortable chat with wife about our mutual adventures."

"*August 3rd.*—The double birthday celebration at the Venetian Room at the Holborn Restaurant, party of eight, proves a great success. *4th.*—Wife off early to St. John's Wood to witness the marriage of Agnes, the daughter of Charles J. Dunphie (essayist and dramatic critic), to George Anderson Critchett. Afterwards, the breakfast proves a brilliant affair: held at Union Hotel, St. James's. Dr. Westland Marston proposed health of the bride and bridegroom. In evening Grand Theatre opens at Islington with new drama by Sefton Parry, called *The Bright Future*.¹ Same night *Freedom*² is produced at Drury Lane, by George F. Rowe and Augustus Harris. It is a noisy, claptrap drama, on the 'Slavery in Egypt' subject. The piece has cost a large sum to produce, evidently; but it is only of value as a spectacle, and is not likely, I think, to have a long run. *18th.*—To Gaiety to see *High Life Below Stairs*; done very indifferently. This and *The Critic* form the hastily arranged programme."

"*Sept. 12th.*—Hear with great regret of the death of my esteemed friend, Dutton Cook,³ an admirable novelist and an

¹ A domestic drama in four acts. From the ashes of the Philharmonic Theatre had risen a well constructed house, handsome in appearance, and with every convenience for the audience. Messrs. Holt and Wilmot had evidently done their best, both in the theatre and in the dramatic fare set forth in it to make their venture acceptable to the public. Among those who were engaged were Royce Carleton as George Greendale; T. H. Balfour as Mark Raven; F. Stevenson as Major Jenniker; Lydia Cowell as Lotty Jenniker; Helen Massey as Winny; and Dolores Drummond as Mrs. Pimblechuck, who contributed much to the success.

² Augustus Harris played Gascoigne; James Fernandez, Mohammed Araf Bey; Harry Jackson, Jacob Blompet; Harry Nicholls, Hassan; George F. Rowe, Andrew Jackson Slingsby; Sophie Eyre, Suleima; Miss E. Bromley, Constance Loring; Miss M. A. Victor, Lady Betty Piper; Fanny Enson, Amaranthe.

³ He was the son of a solicitor, was educated at King's College, London, and was intended for the law, but not liking the profession turned his attention to engraving. When thirty years of age his novel, "Paul Foster's Daughter," made a success, and from that time part of his life was easier to him. He wrote several novels, was for some time

excellent dramatic critic. He died very suddenly, on his own doorstep, in his fifty-second year. 26th.—Wife starts this day on emigration tour through the Black Country with the Viscountess Strangford and Mr. Thomas Archer, the Agent-General for Queensland, taking Leeds, York, and Birmingham on their way, and intending to address public meetings in all these towns, of which I read pleasing accounts in the papers of those days. She returns October 5th."

"Oct. 15th.—To Drury Lane: production of sensational drama, *A Sailor and His Lass*,¹ by R. Buchanan and Augustus Harris; scenery and acting good, but chances of pecuniary profit doubtful."

"Nov. 10th.—See *Iolanthe* at the Savoy Theatre, played for the three hundred and fiftieth time, and hear George Grossmith's clever dramatic sketch, *Private Wire*. 'On the 9th inst., at Brighton, Sidney Laman Blanchard, son of the late Laman Blanchard.' I find this in the obituary of the *Globe* newspaper for Tuesday, November 13th, 1883. We were in no way related, but his paths in life frequently crossed mine in a curious way. 26th.—In evening to new farcical comedy, *Deceivers Ever*,² in two acts, at Strand, by young Malcolm Charles Salaman."

"Dec. 10th.—After revising my Christmas arrangements for *Daily Telegraph*, find by the midnight hour I have to thank God for another anniversary of my birthday under brightened circumstances, though quite an invalid. 11th.—Enter my sixty-fourth year, and find numerous reminders and congratulations from dear friends; table strewn with assistant editor of the *Cornhill Magazine*, and will be remembered for his "Book of the Play," "Hours with the Players," "Nights of the Play," and "On the Stage." (See note June 6th, 1872.)

¹ Scenery by H. Emden excellent. Harry Hastings, Augustus Harris; Walter Carruthers, William Morgan; Michael Morton, James Fernandez; Mary Morton, Harriet Jay; Esther, Sophie Eyre; Bob Downsey, Harry Jackson; Green, Harry Nicholls; Carrots, Clara Jacks; coffee-stall keeper, Arthur Chudleigh.

² This proved an amusing play, but would, perhaps, have gone better if it had been done in one act. Florence Trevelyan, as Mrs. Temple; W. F. Hawtrey, as Wheezer; E. Hamilton Bell, as Percy Ventnor—were good.

presents. Signor Mario¹ died this day at Rome, aged seventy-four. 26th.—This has been a very green and grey Christmas, with mild, foggy, damp, and depressing weather, which continued to the end of the week. 31st.—Wife and I see the Old Year out and the New Year in with a loving kiss, and interchange of pleasant greetings and New Year's gifts. The past year has been one of continual work, with only two days' holidays; but it has been brightened by much domestic happiness, which I have to be deeply grateful for. Once more I have to thank the Great Architect of the Universe for enabling me to enjoy more of earth than I could ever have thought to do."

Revenue for year, £521 4s. 6d.

1884.²

"Jan. 2nd.—Record the death of Miss Shirreff, the charming vocalist, who appeared at Covent Garden Theatre, in December 1831, in Arne's *Artaxerxes*, and who was the original page Oscar in *Gustavus the Third*, when brought out at Covent Garden, in November 1833. This charming vocalist married Mr. Walcott, went to America about 1838,

¹ He was probably born about the year 1808, at Turin, was of noble birth, and was justly entitled to be called Comte di Candia. He served in the Piedmontese Army, in which his father was a general. He was in 1836 in Paris, when he first began to think of turning his musical powers to some account, and sang in French at the Paris Académie in 1838, as Robert in *Robert le Diable*. He made his *début* in London as Gennaro in *Lucrezia Borgia*. His success was assured and triumphant. The only failure recorded of him was as Don Giovanni. He took his London farewell on July 19th, 1871, in *Favorita*, and then having been appointed by the Italian Government curator of one of the museums he lived unostentatiously in Rome. He paid one or two subsequent private visits to England, and was always received with affection.

² Although E. L. B. suffered very much from the cold, he had an almost absurd aversion to the wearing of flannel or anything of the kind. He had now become so delicate, however, that Mrs. Blanchard persuaded him to wrap up a little more, and try to take greater care of himself. She at length induced him to lay in a stock of warm under-clothing, and with a view of doing this he sallied forth to make his

passed into private life, and was an annuitant for many years of the Covent Garden Theatrical Fund. Her age, I should think, was about seventy-four.¹ *5th.*—Gilbert's new

purchases. The result he told in the following verses, which appeared in *Judy* :—

VESTED.

A MEMORY OF JANUARY 1884.

It was on a morning early, that, first chilly and then surly,

I said I would buy a "vest," being nearly sixty-four ;
The garment most required, and for winter much desired,
Said my friends till I was tired,

Was a "vest" and nothing more.

Of a very large collection soon I made a close inspection,

And for two-and-sixpence each I bought a dozen from the store ;
They were all of woollen knitting, to my arms and body fitting—
"You must wear one, never quitting,"

Said my wife, "you're sixty-four."

So home I went and tried one, for the first time got inside one,

I had never next the skin had such an article before ;
It fitted me most closely, but my wife observed jocosely,
"At first it is unpleasant,

But that feeling soon is o'er."

When this woollen vest I get in does the weather warmer set in,

And I find myself unpleasantly perspiring through each pore ;
Around my body clinging, to my arms a torture bringing,
I recognize "the fidgets"—

Which I never knew before.

No sense of ease remaining, every moment so constraining,

That books above my shoulders I can never reach, I'm sure ;
Deprived of every action, here I sit a petrification,
And not the least transaction

Feel inclined to, as of yore.

To make tunnels through the Mersey, the "guernsey" and the "jersey"

May be proper things to put on when you're linking shore to shore ;
But to wear a vest in very June-like January,
Might make a scribe exclaim, "I'll sit

In *that* and nothing more."

¹ Miss Shirreff died in December ; first appeared as Mandane in *Artaxerxes*. Braham, Artabanus ; Harriet Cawse, in the title role. She went to America with Mr. and Mrs. Seguin, and was even more successful there than in England.

opera, *The Princess Ida*,¹ produced at Savoy Theatre. Novelty Theatre opens under Nelly Harris's management, with Ada Cavendish as Mercy Merrick in *The New Magdalen*.² 12th. — Opéra Comique: clever performance by Lotta³ of Nell in *The Old Curiosity Shop*, Charles Dickens's version of his father's admirable novel of that name. General performance excellent. 16th. — Self too ill to go out, — hardly able to write a line; so wife has to go to Sir George Macfarren, Hamilton Terrace, to hear my opera of *Twelve o'Clock* read and played by Julia Wolff. Seeing Pettitt to-day, tells me that the Drury Lane receipts this week have been nearly £1,000 a day for two performances; but the expenses must be quite £250 for each representation. 18th. — Prince's Theatre, Coventry Street, opened by Edgar Bruce with *Palace of Truth*.⁴ House crowded and theatre looking very pretty.

¹ *Princess Ida*, or, *Castle Adamant*. Music by Arthur Sullivan. Written in a prologue and two acts, and called a respectful operatic perversion of Tennyson's "Princess." Another brilliant success. King Hildebrand, Rutland Barrington; Hilarion, Bracy; Cyril, Durward Lely; King Gama, George Grossmith; Arac, R. Temple; Princess Ida, Leonora Braham; Lady Blanche, Brandram; Lady Psyche, Kate Chard; Melissa, Jessie Bond; Sachaisa, Sybil Grey.

² Frank Archer was Julian Grey; Fred Kerr, Ignatius Wetzel; A. G. Stewart, French Surgeon; Yates, Police Officer; B. Bucalossi, James; Talbot, Max; Mark Quinton, Horace Holmcroft; Louise Willes, Grace Roseberry; Miss Le Thiere, Lady Janet Roy. *The New Magdalen* was again a great success and held the audience; was preceded by *The Wilful Ward* (anonymous), badly rehearsed, and a complete failure.

³ Lotta's Marchioness was generally admitted to be one of the best that had ever been seen. The wonderful mixture of natural shrewdness and yet ignorance of the world, from the way in which she had been secluded; her intense relish for the society of Dick Swiveller (remarkably well played by F. Wyatt), and her little tender cares during his illness, were most naturally expressed; and yet Lotta was so full of fun and a sort of impish drollery, that she excited laughter whenever she was on the stage. The Quilp of R. Pateman was savage, and yet there was a touch of buffoonery about it which spoilt an otherwise good performance. C. Coote was very good as Kit. Howard Russell and Fanny Coleman succeeded fairly as Sampson and Sally Brass, and Miss Lavis was a good Mrs. Jarley.

⁴ The cast was an exceedingly strong one, and was really almost as great as when the piece was originally played at the Haymarket, November 1870. The present included G. W. Anson, Kyrle Bellew,

25th.—On Friday, January 25th, passed away Mary Marshall, medium. She was the representative of a most extraordinary life. Aged forty-two."

"Feb. 5th.—Go to Lyceum; see Mary Anderson play in *Pygmalion and Galatea* and *Comedy and Tragedy*.¹ Stay out the entire performance; this is very good. 23rd.—A pleasing interview, after fifty years, with my old school-fellow, John Wilson, proves very interesting as we recall old

H. Beerbohm Tree, George Temple, Braggington, John Maclean, Misses Florence Marryat, Lingard, Sophie Eyre, Arnold, and Tilbury. Sydney Grundy's one-act comedy, *In Honour Bound*, was the first piece. In this Edgar Bruce, the proprietor, played Sir George Carlyon, Q.C., M.P.; George Temple, Philip Graham; Zeffie Tilbury, Kate Dalrymple; Helen Mathews, Lady Carlyon. It was Zeffie Tilbury's first appearance, she was wonderfully self-possessed, even though a music stool slipped from under her. The Prince's, later known as the Prince of Wales's Theatre, and situated at the corner of Coventry and Oxenden Streets, was from the designs of C. J. Phipps, the architect, and is one of the most beautiful theatres in London; the ceiling gilded, and small figure-subjects painted in panels, by Mr. Padgett, who also had much to do with the painted ornamentation. The Royal Box entrance is from Oxenden Street, quite distinct from the theatre; and the vestibules, lounges, and foyer are in the very best taste. The stage is a very wide one. The dressing-rooms are most comfortable and separate from the theatre, and provision against fire is made by an iron curtain. The theatre is lighted throughout by electricity.

¹ *Comedy and Tragedy*, a one-act drama, written especially for Mary Anderson, by W. S. Gilbert. Duc d'Orléans, J. H. Barnes; d'Aulnay, George Alexander; Doctor Choquart, E. F. Edgar; Abbé Dubois, E. T. March; Joseph, Walter Russell; and Clarice, Mary Anderson. This, it will be remembered, tells of improper advances which the Duc d'Orléans makes to Clarice. They at length become so unbearable that she prevails on her husband d'Aulnay to challenge the duke. She has a party of friends at her house, and whilst the duel is going on she, to keep their attention fixed, gives them proofs of her powers both as a comic and as a tragic actress. The doors have been locked, but presently she hears the clash of swords. The assumed part she is playing has become one of reality. She fears for her husband's life, and entreats that the door leading on the garden may be opened. Her entreaties are looked upon as the very perfection of acting, and are readily applauded, but the same time her woman's heart is being wrung with agony at the encounter to the death which is going on outside. At length the door is opened and d'Aulnay is able to tell her that the duke has paid the penalty of his libertinism. This was one of Miss Anderson's greatest impersonations.

memories of 1834, and our old schoolmaster Birkett; his Uncle Railton, of Eagle House, Brook Green; our old tutors—J. C. Horry Bayley, the eccentric, with a turn for the stage, and who used to rouse me before daybreak to play chess with him; Burrows, the writing master, who waded about breast high into water to rescue William Winter, and afterwards quartered himself on the father, 'Tom Spring,' at the Castle Tavern in Holborn, later known as the Napier. John Wilson took a college degree, and has been twice Mayor of Chippenham. 26th.—Morning performance at Opéra Comique: Alfred Maltby's *matinée* with his newly adapted comedy of *Old Flames*." ¹

"March 3rd.—To Prince's Theatre to see new play of *Breaking a Butterfly*,² by Jones and Herman; is only moderately successful. 10th.—The death is recorded of William Blanchard Jerrold, who died yesterday, at the age of fifty-eight. I thought he would long have outlived me. Another gone: my old acquaintance, George Buckland, the vocal lecturer and entertainer, died on Sunday, the 9th instant, aged sixty-three. 12th.—Death of Louis Hermann, in his seventy-fourth year. 13th.—Richard Hengist Horn, in his eightieth year: a most remarkable man, whom I have felt very proud to receive under the roof of Adelphi Terrace. 27th.—Go to see Lydia Cowell (Mrs. Mortimer) at Adelphi, at morning performance of *Little Cricket* (always a very clever performance)."

"April 1st.—Death of Miss Marie Litton (Mrs. Wybrow

¹ Adaptation of No. 115, *Rue Pigalle*. A farcical play. One of those extravagant productions turning on absurd situations, improbable complications, and mistaken identity. Alfred Maltby, Robert Pateman, Frank Wyatt, C. A. Smiley, Stephen Caffrey, Edith Woodworth, and Miss Lavis were very effective in the cast.

² This was founded on Ibsen's *Doll's House*. The subject was freely treated, and bears but little resemblance to the Swedish author's evident intention. Even with fitting the main features of the plot to English surroundings and character, it could not be made into a strong play. Kyre Bellew, Beerbohm Tree, and Miss Lingard were very successful, and the cast was made up by John Maclean, G. W. Anson, Miss Helen Mathews, Mrs. Leigh Murray, and Annie Maclean. [This was the first English version of Ibsen's *Doll's House*.—C.S.]

Robertson)¹ this morning at her residence, Thurloe Square, after a long illness, borne with great resignation. 'Death is the true end of death.' Memoranda of deaths: Henry Ramsay Forster, at Harlesden, of heart disease; born 1815. He succeeded Rosenberg, the original 'Jenkins,' as fashionable reporter on the *Morning Post*, and afterwards got an appointment as metropolitan agent of Allsopp's brewery. Good Friday, April 11th, passed away Charles Reade,² novelist and dramatist, in his seventy-first year. Another vacancy in the ranks of illustrious literary men it has been my great privilege to know. On the 12th, H. J. Byron,³ at his

¹ Was born in Derbyshire, made her *début* in London at the Princess's, March 23rd, 1868, as Effie Deans in *The Heart of Midlothian*. After joining the company at the Gaiety Theatre, Miss Litton became manageress of the Court Theatre, Sloane Square, January 1871, joined the Haymarket company in 1873, St. James's in 1875, the Prince of Wales's in 1877. Towards the close of 1878 became manageress of the Imperial (Westminster Aquarium), and hers was decidedly the best Rosalind in *As You Like It* that modern playgoers have seen. She was also most successful as Lady Teazle, Lydia Languish, Olivia in the *Vicar of Wakefield*, and Miss Hardcastle in *She Stoops to Conquer*. Miss Litton opened the New Theatre Royal, Glasgow, in October 1880, returned to Drury Lane in August 1881, having already played Rosalind there. She played Eve de Malvoisie in *Youth*; and subsequently, January 14th, 1882, Daisy Brent in the *Cynic*, and in March Vere Herbert in *Moths*. One of her best characters was Peggy in *The Country Girl*, which was played at the Gaiety. She was a most accomplished actress, and was universally regretted.

² Born, June 8th, 1814, at Ipsden House, Oxfordshire; privately educated; went to Oxford, and became Fellow of Magdalen College; was called to the Bar, Lincoln's Inn; in 1845 became a journalist. "Peg Woffington," his first novel, he wrote when he was thirty years of age. It has become better known since it was dramatized in conjunction with Tom Taylor, under the title of *Masks and Faces*, and produced at the Haymarket in November 1852. *The Ladies' Battle*, *The Courier of Lyons*, *It's Never Too Late to Mend*, and *Drink* are among his best-known plays. He was also the author of *Hard Cash*, *Foul Play*, *Dora*, *The Double Marriage*, *Wandering Heir*, *Kate Peyton's Lovers*. He was a fierce opponent when his rights, as he considered, were attacked, but was kind and charitable.

³ Henry James Byron was born in 1834 at Manchester, and was lineally descended from the Lord Byron. He had a great desire for the navy, but his wishes being overruled, he was articled to a surgeon. Disliking the profession he became an actor, and he then had some idea of becoming a barrister, but eventually turned play-writer. *Richard*

residence in Clapham Park, of lingering consumption. He was in his fifty-first year. What a host of memories these events recall! 14th.—Her Majesty's Theatre opens with *Ticket of Leave Man*¹ at cheap prices; find theatre crammed. 16th.—Criterion Theatre re-opens with Wyndham after a long recess.² 17th.—The Empire Theatre opened.³ Frank W.

Cœur de Lion, his first burlesque, was produced at the Strand in 1857. From this time he wrote upwards of one hundred plays of various sorts, many of which were very successful—his burlesques in particular being full of puns, wit, and humour. He was also attached to several comic papers, and was indeed editor of *Fun* and of the *Comic News*. He was joint manager with Miss Marie Wilton at the Prince of Wales's Theatre, and was also manager of the Royal Alexandra Theatre and Royal Amphitheatre in Liverpool. He made his first appearance as an actor in London as Simple Simon in his own play *Not Such a Fool as He Looks*, at the Globe, October 23rd, 1869, and also appeared in several other pieces.

¹ It was opened under the management of Mr. J. R. Taylor and the direction of Mr. Henry Neville, but for a very short time. The cheap prices might have succeeded in the long run, but the managerial purse was scarcely strong enough to allow him to ride a waiting race. He deserved success, for the cast, as will be seen, was an excellent one. Robert Brierly, Charles Vandenhoff; James Dalton, Julian Cross; Hawkshaw, Arthur Stirling; Melter Moss, Edward Righton; Green Jones, Lin Rayne; Mr. Gibson, Alfred Nelson; Sam Willoughby, Clara Jecks; Maltby, Percy Bell; Brunton, George Brand; May Edwards, Amy Roselle; Emily St. Evrémond, Grace Huntley; Mrs. Willoughby, Miss M. A. Victor.

² The house had been closed for a considerable time, owing to extensive alterations being insisted on by the Board of Works. The alterations were certainly advantageous ones. The exits to the house were increased and the electric light was introduced instead of the gas which used to make the theatre so hot. Charles Wyndham re-opened with *Brighton* (playing Bob Sackett) with the following in the cast:—W. Draycott, H. H. Astley, H. R. Teesdale, W. Blakeley, H. Saker, George Giddens, Misses Rose Saker, Kate Rorke, F. Chalgrove, and Rose Norreys.

³ *Chilperic*, grand musical spectacle, music by Hervé, and adapted by H. Hersee and H. B. Farnie. Herbert Standing in the title rôle Camille d'Arville, Frédégonda; Harry Paulton and Miss Sallie Turner also in cast. The Empire proved to be one of the handsomest theatres in London, fitted up with splendour, but with exquisite taste and with the greatest regard for comfort. It was built on the site where Leicester House (1636), which was a royal residence, once stood. George II., when Prince of Wales, lived there. It was pulled down in 1791. Subsequently on this ground was built Saville House, which

Green, a clever young song writer and pantomime author, died in his chambers at Staples Inn, about forty-eight years of age. Death of Mrs. Alfred Wigan,¹ suddenly, at Norwood, at the age of seventy-nine. The intelligence is conveyed to me from the *Daily Telegraph* office at midnight, and I have to write an obituary record of her while messenger waits, and after our return from the Empire Theatre's opening night. On the 18th instant, at Monte Carlo, Amelia Newton,² wife of Thomas Thorne, of the Vaudeville. 23rd.—Madame Taglioni³ dies this day at Marseilles, aged eighty. 29th.—Sir Michael Costa⁴ died this evening at Brighton, aged eighty-four."

was used for panoramas, exhibitions of needlework and tapestry, by Madame Warton, and at last as the El Dorado Music Hall (burnt down in 1865). The Empire was originally intended to rival the Eden of Paris in the magnificence of its ballets. It has since been noted for these and for the excellence of its scenic effects and diversity of programmes.

¹ Leonora Pincott was her maiden name, and she was closely connected with the Wallacks of theatrical fame. May be said to have been almost born on the stage; and though she was much esteemed as an actress at the Lyceum under the Keeley management, would be best remembered for her association with Mr. Alfred Wigan (whom she married in 1841) in the management of the Olympic Theatre, in which she certainly excelled.

² Miss Newton was the original Ida in Albery's comedy of *Two Roses*, and was always a favourite actress.

³ Born at Stockholm in 1804, and became a most celebrated dancer. This was owing perhaps to her descent, which was from a stock of dancers. Made her first appearance at Vienna in 1822, in Paris in 1827. Her first great success was in *La Sylphide*, which induced Scribe and Auber to contemplate writing a ballet opera for her. Made her *début* in London in 1829. She was married to the Count de Voisin in 1822, and left a widow in 1868. She retired from the stage in 1845.

⁴ Born February 4th, 1810, in Geneva. Was a student at the Royal Academy of Music at Naples. When only nineteen composed a cantata and an opera, the latter of which, *Malvina*, was produced at the San Carlo Theatre in 1829. He first sang in England at Birmingham, at the Theatre Royal, in a scene from Rossini's *Donna del Lago* as Uberto. He was engaged really as *maestro al piano* for the Italian Opera House (then known as the King's Theatre), Haymarket, in 1831, but in 1832 he was made conductor, and was from that date till 1845 responsible for all the productions, and during these years were heard some of our greatest operatic scores. He became Director of the Philharmonic Society in 1846. In the same year he was appointed Musical Director

"May 1st.—To Novelty Theatre ; see *Lalla Rookh* :¹ the extravaganza most elaborately embellished and admirably done. 5th.—I and wife dine at the grill-room, Holborn Restaurant, with a view to arranging dinner to Emily Faithfull on Wednesday next, as a welcome on her return from America. 7th.—Wife's Ladies' Dinner to Emily Faithfull. Present: Mrs. Ledger, Miss Elizabeth Philp, Mrs. Bacon (Miss Poole), Mrs. Clarke of *Lady's Pictorial*, Miss Kate Pattison, and, of course, the guest of the evening and my wife. 8th.—Drury Lane, Carl Rosa's opera company: *Bohemian Girl*. 10th.—My old friend John Byrne, chief parliamentary reporter for the *Advertiser*, and in '57 political writer of *The Sunday Times*, died this day, aged eighty-four. He was, I think, the father of the London Newspaper Press. 19th.—Globe: farcical comedy of *The Private Secretary*.² 20th.—Princess's Theatre ; new drama, *Called Back*."³

and Conductor of the Royal Italian Opera, Covent Garden; in 1848 Conductor of the Sacred Harmonic Society. He also conducted the Birmingham and great Handel Festivals. His oratorio, *Eli*, has ever been recognized as a great musician's work. It was first performed in London, February 15th, 1856. He was knighted at Windsor Castle, April 14th, 1869, and was made Grand Organist of the Freemasons. His private life was most estimable, and his success as a conductor, the greatest on record, was owing to his firmness of character.

¹ Burlesque by Horace Lennard. Misses Kate and Susie Vaughan, F. Kerr, F. Storey, Harry Nicholls, and the Misses Minnie and Dot Mario in the cast. They made the success of the piece.

² Was adapted by C. H. Hawtrey from Von Moser's *Der Bibliotheker*, and was originally produced at the Prince's on March 29th of this year. Though admitting that it was laughable, the public opinion was not altogether favourable, owing to the amount of buffoonery which was introduced. This was much toned down, the dialogue carefully looked over, one or two characters that were not necessary were done away with, and the result proved thoroughly satisfactory. *The Private Secretary*, in its re-modelled form, secured one of the greatest London and provincial pecuniary successes. Messrs. Beaumont, Reeves Smith, W. J. Hill, Mrs. Leigh Murray, and Mrs. Stephens resumed their original characters in the cast: R. C. Carton was replaced by C. H. Hawtrey; H. Beerbohm Tree, in the character of the Rev. Robert Spalding, the nervous curate, by W. S. Penley; G. W. Anson, by Julian Cross; Lucy Buckstone, by Vane Featherston; and Zeffie Tilbury, by Maud Millet. The curate's constant wail, "I don't like London," became a catchword.

³ New play in prologue and three acts, by Hugh Conway and Comyns

"June 11th.—Our wedding anniversary; give a family dinner at the Holborn Restaurant. The demises this week recorded Charles Braham (son of John Braham the great tenor); he died on Wednesday, at Pimlico, in his sixty-second year. I remember him as a guest at the parties given by J. M. L. in Russell Square twenty years ago, and should have thought him younger; he was the surviving brother of Major Ward Braham, and, I think, the last of the male line of the family."

"July 7th.—Death of 'Graveyard' Walker. The evening papers this day record the death of Dr. George Alfred Walker as having occurred near Barmouth, in his seventy-fifth year. Well do I remember him in 1840 and a few years afterwards, and the great good he did by his curious book of 'Gatherings from Graveyards.' He kept a doctor's shop at the corner of Blackmore Street, Drury Lane, and frequently looked in at Tom White's, in Wych Street, while I was writing my early novel, in 1841, of 'George Barnwell.' I fancy he must have been older than the years stated. 9th.—We were among twenty thousand at the Health Exhibition this evening, and, curious to remember, did not meet one person we knew. 14th.—Wife at Lady Freake's, Cromwell House: *Lay of the Bell*, illustrated by tableaux, on behalf of the Colonial Emigration Society. 19th.—Go to Toole's, opening with Augustin Daly's company; see *Casting the Boomerang*,¹ an amusing piece, admirably acted."

Carr, founded on the story of the first named, which the drama closely follows. In this Beerbohm Tree as Paolo Macari, and Miss Lingard as Pauline, made great successes. The remainder of the cast was a good one.

¹ Augustin Daly's company is reckoned the best in America, and justly so. Mr. Terriss wisely ventured on joining their manager in bringing them to London. From the fact of the company having remained to all intents and purposes for some years the same, each member plays into the other's hands. It would be difficult, perhaps, to find more excellent comedians than John Drew, James Lewis, Mrs. G. H. Gilbert (one of the best "old women" ever seen), and, last, the most fascinating Ada Rehan. Even in such a poor play as *Casting the Boomerang*, taken from the German of Franz von Schonthan, they at once attained success, and established their reputation with London audiences. Another version of the German was produced here under the title of *The Hurly-Burly*, and in America as *Seven-twenty-eight*.

"*August 2nd.*—Hosts of letters and presents in remembrance of dear wife's birthday to-morrow. Olympic re-opens with Joseph Derrick's farcical comedy of *Twins*.¹ *3rd.*—We keep the birthday alone and at night, looking at the charming moonlight effects on the river, making believe we are at the seaside. *4th.*—Much regret to hear that Jessie Vokes died this evening, at her residence, after an illness of seven months' duration; her age recorded is thirty-three.² Also record the death of George Frederick Pardon. This journalist and author, whom I also knew well, died at Canterbury, aged sixty-four. He was with my old publisher Willoughby in Smithfield, engaged on *The People* and *Hovitt's Journal*, and the reader of my (Phelps) edition of Shakespeare."

"*Sept. 6th.*—To the Comedy Theatre, re-opening with

The fun is derived particularly from the search after the original of a picture numbered 728 (this is a lady). Her mother, who is ambitious, hearing that it is a lord who wants to discover the lady's name, is in hopes that it is with a view to marriage. It turns out that he wishes to buy a dog of peculiarly ferocious aspect, which is also represented in the picture.

¹ The ultra-farcical humours of this piece turn on the misfortunes that occur to the most respected of professors by the great resemblance which his twin-brother bears to him, and who follows the humble profession of waiter.

² Jessie Catherine Biddulph Vokes was one of a family who, at a very early age, began life on the stage. Victoria Vokes made her *début* when two years old; Rosina was made use of in long clothes; and as a mere child Frederick was a sprite. Miss Jessie Vokes was four years old when she first appeared at the Surrey Theatre, under the management of Shepherd and Creswick. The latter gave her valuable instruction, and she was taught dancing by the Misses Gunniss, and the great clown and dancer, Flexmore. She made her first impression, perhaps, as Mamilus in *The Winter's Tale* at Sadlers Wells. Was also good as Tyoe in *The Pirates of the Savannah*. When with Charles Mathews she played Prince Arthur, in *King John*, with Phelps and Creswick; and Prince of Wales, in *Richard III.*, with Barry Sullivan. With her family she commenced an entertainment at the Operetta House in Edinburgh in 1861, in an entertainment by the Vokes children. They were afterwards known as the Vokes family, and made an immense success in almost every part of the United States and Canada, as well as in this country. Miss Vokes had an undoubted talent for business. She carried through all the arrangements for the various tours, and was as highly esteemed for her private worth as in her public capacity. She was a great favourite of E. L. B.'s.

the *opéra-comique* of *Rip Van Winkle*:¹ very well placed on stage. 15th.—To Grand Theatre, Islington, and see an effective new drama of *A Ruined Life*.²

"Oct. 11th.—To Opéra Comique, re-opening with *Vice Versé*³ and *Nita's First*: very noisy comedy, but I think a success."

"Nov. 1st.—*Romeo and Juliet*⁴ revived at Lyceum, with Miss Mary Anderson as Juliet, and William Terriss as Romeo. Very late; they had to omit the procession in Juliet's funeral from length of programme. Terrible panic at the Star Music Hall, Glasgow: fourteen killed and many injured.⁵ 6th.—Special performance at the Lyceum, under royal patronage, for the benefit of the Colonial Emigration Society: a great success, producing £300, after all expenses paid, for the society. 8th.—Opening of Haymarket with *Diplomacy*.⁶ The Bancrofts' last season: a very great house,

¹ In this Mr. Frederick Leslie resumed the title rôle. Mdlla. Berthe Latour was the Gretchen, and Harry Paulton Nick Vedder.

² Drama and prologue, in four acts, by Arthur Goodrich and J. R. Crauford. J. H. Clynds was Augustus Mountcashel, and Ella Claiborne Kate Mountcashel.

³ Theatre re-opened by Harrington Bailey. *Vice Versé*, dramatic sketch by Edward Rose, the author playing the part of father and son; Horatio Saker, Bultitude; Harry Eversfield, Lipping; Emily Miller very good as Eliza; Agnes Verity a great success as Dulcie.

⁴ Mercutio, Herbert Standing; Tybalt, J. Anderson; Friar Laurence, Arthur Stirling; Nurse, Mrs. Stirling. Miss Anderson's Juliet has become a matter of history.

⁵ This was known as the Star Theatre of Varieties. A cry of fire was raised in the balcony. The principal cause arose from the mad alarm among the occupants of the gallery, who crowded down the staircase, and met the people coming from the pit. The consequence was that numbers were knocked down, trampled on, and suffocated. The alarm was a false one.

⁶ English version of M. Sardou's comedy, *Dora*, by Clement Scott and C. B. Stephenson, originally produced at the Prince of Wales's in 1878, when Mrs. Bancroft played Comtesse Zicka (now Lady Henry Fairfax); Kendal, Captain Beauchere (now Forbes Robertson); Bancroft, Count Orloff (now C. Barrymore); Arthur Cecil, Baron Stein (now C. Brookfield); John Clayton, Mr. Beauchere (now Bancroft); Sugden, Algie Fairfax (now Elliott); Newton, Markham (now York); Dean, Antoine (now Charles Eaton); Miss Le Thière, in her original part of Marquise de Rio Zares. Miss Lamartine played

and all the notabilities present. Play admirably acted. 12th.—Avenue Theatre opens with F. C. Burnand's drama of *Just in Time*,¹ in which J. S. Clarke appears. 22nd.—After a hard day's work read Emily Faithfull's clever book of 'Three Visits to America,' with which delighted : admirably written in the best spirit, and likely to prove most serviceable to her sex. 27th.—Princess's Theatre : *A Fireside Hamlet*, by Comyns Carr, as a prelude to *Called Back*—a light piece, well played by Beerbohm Tree and Zeffie Tilbury. 28th.—Record the death of my old friend, Frederick Frampton,² the once excellent harlequin and ballet-master, at the age of sixty-eight. Fanny Elssler³ died yesterday at Vienna, aged seventy-three. 29th.—To Avenue Theatre to see Paulton's *What You Will*,⁴ and to Gaiety for Yardley's burlesque of *Very Little Hamlet*⁵—a bright commencement, but otherwise a dreary piece."

"Dec. 11th.—I this day complete my sixty-fourth year ; and God be thanked for the unexpected blessings I have received. Congratulations from very many, and boxes of

Lady Henry Fairfax, now Mrs. Bancroft's part ; and Countess Zicka is now taken by Mrs. Bernard Beere. Dora, now played by Miss Calhoun, was originally acted by Mrs. Kendal ; and Mion, then played by Miss Ida Hertz, and now by Miss Henriette Polak.

¹ The piece was unhappily a failure. J. S. Clarke was Peter Patten ; William Rignold, M. l'Estorieres ; Mrs. Alfred Mellon, Thérèse ; and Eva Sothern, Estelle.

² Frederick Frampton, died November 26th, was connected with the Adelphi and Olympic Theatres, and was joint lessee with Mr. Frederick Fenton of the Victoria Theatre, and stage-manager for Mr. Alfred Wigan at the Queen's Theatre. He was one of the first directors of the Royal General Theatrical Fund.

³ First appeared at Her Majesty's Theatre, in the ballet of *Faust*, March 9th, 1833 ; in 1838 made a most successful tour in the United States.

⁴ *What You Will* was entitled *Lilies* ; or, *Hearts and Actresses*. Was amusing as a skit on the craze for amateur acting. The author was very droll as Professor Roscius Muggeridge, and Fred Mervin excellent as Leonard Lavender. The cast was a very long one. Miss Lavis, Florence Trevelyan, and Rosa St. George distinguished themselves.

⁵ *Very Little Hamlet* was in a prologue and three scenes. Nellie Farren as a poor boy, and in the title rôle ; J. L. Shine as a shady actor, afterwards as a ghost. E. W. Royce, J. J. Dallas, Phyllis Broughton, and Clara Jecks in the cast.

fruit and flowers from the country. Wife returned from Brighton, after having spoken at an Emigration Meeting there, and visiting dear old Tom Matthews, the retired clown. 24th.—To dress rehearsal at Drury Lane; and then to the Grand at Islington, to see *Puss in Boots*, by Joseph Tabrar, which seems to me a very music-hally spectacle. 26th.—Went to see *Whittington and His Cat* at Drury; ¹ a very long and brilliant spectacle. 31st.—Too ill to go out to midnight service. Thus closes another year, during which I have had much to be grateful for, and for all I give the Almighty prayerful thanks; but have been a confirmed invalid from a chronic complaint, which weakens me greatly."

For year £603 6s.

1885.

"Labour with what zeal we will,
Something still remains undone :
Something uncompleted still
Waits the rising of the sun."—LONGFELLOW.

RELIGION, in the simple words of Micah the Prophet, is "to do justly, and to love mercy, and to walk humbly with thy God."

"Jan. 3rd.—In the *Daily Telegraph* this day the announcement of the death of my old friend, Alfred H. Bailey, of Cornhill, the proprietor of *Bailey's Magazine*, who died on Wednesday last, at the age of seventy-seven, at South Hampstead. He was an old member of the Arundel Club, but I had not seen him there for some years. 13th.—An excellent article on 'Woman's Education' this week appears in *Truth*. 24th.—*As You Like It* ² played at St. James's Theatre: a

¹ E. L. B.'s pantomime. Fanny Leslie, Dick; Lauri, Cat. Harry Parker, Miss M. A. Victor, Kate Munroe, Harry Nicholls, Herbert Campbell, the Sisters Mario, were also in the cast. Harry Payne, Clown; Tully Louis, Pantaloon; Walter Melbourne, Harlequin; and Hannah Cassidy, Columbine.

² J. F. Young, Denison, Joseph Tapley, Hermann Vezin, F. M. Paget, Kendal (Orlando), Maclean, Hare (Touchstone), E. Hendrie, Mrs. Kendal (Rosalind), Miss Linda Dietz, Miss Webster, Marion

fair success, though more dependent on scenery and accessories than any remarkable acting."

"Feb. 18th.—Death recorded this day of Madame Sainton-Dolby,¹ once known as the popular concert singer, Miss Dolby, and sister of George Dolby, aged sixty-seven. Mrs. Milner Gibson died in Paris, at the age of seventy-one. Twenty years ago this lady took a great interest in spiritualism. It is now said she had become for some time a Roman Catholic. She was the widow of Milner Gibson, and the mother of Wybrow-Robertson's first wife. I am reminded of the strange stories which Frank Talfourd used to tell me of spiritualism which took place at her house in Hyde Park Terrace. 19th.—Go to see Wilson Barrett's *Hamlet*² at Princess's; a most admirable performance throughout. 22nd.—A Sunday edition of the *D. T.* published. Victory of the

Lea (Audrey). Neither Mrs. Kendal nor Mr. Hare specially distinguished themselves; Marion Lea, excellent. The Jaques of Mr. Hermann Vezin was a little hard; the remainder of the cast were generally good all round.

¹ Madame Sainton-Dolby was a famous contralto, and specially distinguished herself in oratorio. Was educated at the Academy of Music, which she entered in 1832; made her first success at the concerts of the Philharmonic Society in 1841. At Mendelssohn's request, she visited Germany in 1847, and sang at concerts there. He dedicated to her six songs, and the contralto music in his oratorio, *Elijah*, was written expressly for her. Miss Dolby had a worldwide reputation, and was always considered one of the attractions at the Sacred Harmonic Society, and at all the large provincial festivals. She married Monsieur Sainton in 1860, and retired from public singing in 1870, after which date she devoted herself to teaching, and many of her pupils became distinguished. Madame Sainton-Dolby was also a composer of no small merit.

² *Hamlet* was revived October 16th, 1884, but E. L. B. does not appear to have attended the theatre until this date. Miss Eastlake was Ophelia; Frank Cooper's Laertes was considered meritorious; the ghost of John Dewhurst was not awe-inspiring. E. S. Willard, as the King, was "intelligent, picturesque, and vivid," and the impersonation was consistently worked out throughout; Clifford Cooper, an excellent Polonius; Margaret Leighton played with considerable power as the Queen. Mr. Godwin designed the costumes and furniture, which, though archæologically correct, were not altogether pleasing to the eye. The arrangement of the play by Wilson Barrett was considered by many to be scholarly, and as adding to it increased interest.

British in the Soudan, relieving much apprehension regarding Buller's forces. 28th.—Jenny Lee,¹ returned from her Australian tour, re-appears at the Strand in *Jo*."

"March 5th.—Wife goes to give a lecture on Emigration at Westminster. 9th.—James Bennett,² the tragedian, dies, more popular in the country than in London. He was long at Birmingham, where he played, in 1854, Oliver Cromwell in my three-act drama of *Aston Hall*. 21st.—In evening to Comedy Theatre to see Miss Adelaide Detchon³ make her first appearance in England in a two-act comedy by Robert Buchanan, called *Agnes*. The young actress pretty and interesting; the poetical piece indifferent. 25th.—Criterion, morning performance for the Princess of Wales's Branch of the National Aid Society: *A Lesson in Love*,⁴ and Mrs. Stirling and Mrs. Keeley admirably deliver Clement Scott's address. It is recorded this week the death of Herbert Fry; also the death of J. W. Davidson, my old friend, for so many years the musical critic of the *Times*, aged seventy-two. 27th.—Death of John Ryder,⁵ at his residence, aged seventy-

¹ Jenny Lee was, perhaps, the very best *Jo* that has ever appeared on the stage. She was so full of humanity, and a quaint pathos, that few could equal. In this production, the other characters that particularly deserve mention were the Mr. Tulkinghorn of Leslie Corcoran; Mr. Chadband of Charles Wilmot; Mr. Guppy of Gerald Moore; Lady Dedlock of Ada Ward; Esther of Florence Rayburn; Mrs. Snagsby of Mrs. C. H. Stephenson; and the Hortense of Dolores Drummond.

² Made his first appearance in London March 18th, 1859, as Iago, Charles Dillon as Othello, and subsequently starred in the provinces.

³ An adaptation, it might almost be called, of Moliere's *L'Ecole des Femmes*. Miss Detchon was gifted with a wonderful voice, which she turned to good account afterwards in recitations and in American selections, in which she had to imitate the "bobolink." In *Agnes*, she was supported by Frank Cooper as Lovibond; S. Caffrey as Oldcastle; Fred Mervin as Flecknoe; Percy Compton as Harlowe; and Maria Jones as Margery. *Nemesis* was at this time also at the Comedy. Miss Farebrother as Praline Patoche; Arthur Roberts, Calino.

⁴ Captain Freeman, Sir Charles Young; Orlando Middlemark, Charles Wyndham; Babbiebrook, W. Blakeley; Mrs. Sutherland, Lady Monckton; Miss Anastasia Winterbury, Mrs. Phelps; Edith Leslie, Miss Wyndham.

⁵ Born April 5th, 1814, in Kent. Made his *début* at Drury Lane, as Duke Frederick in *As You Like It*, in one of the strongest casts perhaps ever known. Macready, Jaques; Orlando, James Anderson;

one. I am told that he died penniless; also that Oxenford squandered a good legacy."

"*April 4th.*—Attend the re-opening of Toole's Theatre after his provincial tour. See the reproduced comedy of *The Upper Crust*, by Byron, and hear Toole's speech: a good house. Sims's drama, *The Last Chance*,¹ produced at the Adelphi: intricate plot and too lengthy, but a success attained. *5th.*—On the night of Easter Monday passed away my old acquaintance, Dr. Joseph Pope. An attack of bronchitis was followed by syncope, and he expired at his residence. He served twice in India as a staff-surgeon in the Royal Artillery. Samuel Pope, Q.C., was his brother. His age given afterwards in the obituary shows him to have been only forty-nine. *9th.*—In evening take Lady Strangford and wife to see *The Lady of Lyons*² at Lyceum, with Mary Anderson as Pauline, returning somewhat disappointed at having witnessed a very indifferent performance, and comparing it with the first performance of Helen Faucit and Macready, which we both witnessed. *16th.*—Posthumous comedy, called *The Open House*,³ by H. J. Byron, success-

Adam, Phelps; Touchstone, Keeley; William, Henry Compton; Pages, Miss P. Horton and Miss Gould; Foresters, Stretton and Sims Reeves; Rosalind, Miss Nisbett; Celia, Mrs. Stirling; Phoebe, Miss Phillips; and Audrey, Mrs. Keeley. Ryder went with Macready to America in 1843, and played with him at the Princess's in 1845 to 1847. He was engaged for the same theatre by Messrs. Kean and Keeley in 1850, and remained there for several years. He was with Fechter at the Lyceum in 1861. Was also a member of the Drury Lane, Lyceum, Queen's, and Adelphi Companies. He afterwards gained an equally distinguished reputation as dramatic teacher. Miss Neilson was one of his many successful pupils.

¹ Charles Warner as the hero Frank Darrell; James Fernandez, Charles Glenney, E. W. Garden, J. D. Beveridge, H. Cooper, E. A. Anson, Louise Moodie, Mary Rorke, Harriet Coveney, and Jenny Rogers, were included in the cast. The great sensation in this drama was the morning scene at the dock gates, and the crowds of starving wretches who were waiting for employment.

² William Terriss, Claude Melnotte; Herbert Standing, Mons. Beauseant; and Arthur Stirling, Colonel Damas.

³ This resembled *Nos Intimes*. Jack Alabaster, Thomas Thorne; Mr. Drinkwater, William Farren; Mr. Cayley, Yorke Stephens; Dormer, J. R. Crauford; Myra, Cissy Grahame; Mrs. Penthouse, Mrs. Cannings; Simpson, Kate Phillips.

fully produced at the Vaudeville morning performance. 17th.—The death of Charles Kelly,¹ the actor, real name Charles Wardell, and second husband of Ellen Terry, aged forty-six. 21st.—A lovely day, too hot for literary work, and should prefer day in the country among the apple-blossoms and the nightingales. Stroll along the Embankment with wife to *Daily Telegraph*, delivering copy, and hear that the very excellent comprehensive actor, J. G. Shore,² late of the Adelphi, died this day. He was the singer of Planché's admirable song, 'In Love and Fortune,' which he used afterwards to give effectively at our old 'Vagrant Club' meeting.³ 25th.—Morning performance at Toole's of *Old Harry*, a version of *Dominique the Deserter*, played in 1831.⁴ Last night of Mary Anderson's season at Lyceum,⁵ and revival of

¹ He was the son of a clergyman, and for some time had a commission in the 66th Regiment, but left the service for the stage; and his first recorded appearance was at the Theatre Royal, Hull, as Montano in *Othello*. In 1868, the following year, he went to the Surrey. He made his first great success as Arthur Arkwright in *Arkwright's Wife*, at the Globe. In 1873, his Samuel Brown in *New Men and Old Acres*, was considered a most masterly performance. Robert l'Estrange in *Bondage*, played at the Opéra Comique, March 31st, 1883, was his last original character; and his last appearance was for his benefit, at the Prince's, in his old character in *Arkwright's Wife*, July 16th, 1883.

² J. G. Shore (James Gregory McLoughlin), aged fifty-eight, was for forty years a member of the theatrical profession; made his first hit in 1856, as Finicle in *That Blessed Baby*. Went to the Lyceum 1858-9, to the Princess's in 1864, to the Lyceum again with Fechter. Final public appearance April 17th at the Adelphi, in *The Last Chance* as Lawyer West. [The same song was, in old days, charmingly sung also by Henry Irving, who accompanied himself on the piano. He was an actor at the old Princess's when Planché's *Love and Fortune* was produced.—C.S.]

³ The "Vagrants" met in an upper room at the "Coach and Horses," in the Strand, from 1863 to about 1868. H. S. Leigh for a short time was hon. sec., and its most notable members were James Bruton and E. L. Blanchard.

⁴ *Old Harry*, two-act romantic drama by T. Edgar Pemberton. Although the piece had been re-written, it did not prove to be successful. It turns upon Dominique (J. L. Toole), imagining he has sold himself to the evil one, who is really the Chevalier Duverne (E. D. Ward). Blanche Wolsley, Marie Linden, and Eliza Johnstone, were included in the cast.

⁵ *Pygmalion and Galatea*, and *Comedy and Tragedy*, were the pieces played.

Ours at the Haymarket; and I also go to Strand and see John Clarke's re-appearance in *The Widow Hunt*."¹

"*May 6th.*—This day died at his residence, 20, Norland Square, my very old friend, Joseph Edwardes Carpenter,² aged seventy-one. He was interred on Tuesday, May 12th, in Highgate Cemetery. *9th.*—My old friend, 'Tom Talfourd,'³ died this day at Margate, after a long illness, aged forty-eight. *14th.*—Hear this day that my old friend, Thomas Spencer, of the Arundel, inventor of electro-plating, etc., died last Saturday, aged eighty-two. *15th.*—Hear of the death, from typhoid fever, aged thirty-seven, at Monte Carlo, of J. Fergus, author of *Called Back*.⁴ *16th.*—Toole's Theatre: first performance of the farcical drama of *The Shuttlecock*,⁵ written by H. J. Byron and J. Ashby Sterry, given at a *matinée*. *19th.*—Death is announced of Evelyn Jerrold, son of Blanchard Jerrold, grandson of Douglas Jerrold. He lived a great deal in Paris; was French correspondent of a London daily. His age was announced as thirty-four. He has a

¹ John S. Clarke as Major de Boots.

² Born November 2nd, 1813, was a poet of some note. His first collected verses were published under the title "Random Rhymes," or "Lays of London," in 1833; and his last, "My Jubilee Volume," in 1883. He was very successful with the musical entertainment he gave, called "The Road, the Rail, and the River." His musical drama, *The Sanctuary*, and another drama, entitled *Love and Honour*, were produced at the Surrey in 1854, and in 1862 his dramatization of "Adam Bede." He wrote upwards of 2,500 songs and duets.

³ He was called to the bar, but practised very little. He was well known, however, as a yachtsman, and also for his fondness for private theatricals. He will be better remembered, however, as the brother of Frank Talfourd, the burlesque writer.

⁴ Frederick John Fergus, better known as Hugh Conway, was born in 1848 at Bristol. Originally intended to follow a seafaring life, and with this view joined the training-ship *Conway*, which suggested his *nom de plume*. He was also author of "Dark Days," and had made a good name in literature.

⁵ Called by the authors a "Farcidrama" in three acts, and a song. Was looked upon as almost a burlesque of the idea of the *Lady of Lyons*. J. L. Toole very good as Job Pill, but there was little in any of the other parts to which a good cast could do justice. The piece was put in the evening bill on the following Wednesday, but did not make a hit, which was the more to be regretted as Mr. Toole had produced it out of kindness, and for the benefit of H. J. Byron's widow.

brother still living—Sidney, a barrister. 21st.—Wife early to Court Theatre, where the *matinée* for the benefit of the Colonial Emigration Society takes place, and where Mrs. Labouchere kindly appeared as Juliette in the comedy of *Petticoat Perfidy*:¹ the whole affair a great success. Write *Era* copy late at night. 22nd.—After I had made the above entry I seemed to have fallen down the staircase in a swoon, and my dear wife, much frightened, had to send for Dr. Lomas; about two hours before I recovered consciousness. This day accordingly I have to remain in bed with a belladonna plaster on my side, and medicine every hour. Suffer great pain between a few intervals of sleep. 23rd.—Still suffering severely from the effects of the fall, remaining indoors, but utterly unable to do anything from the shock to the system, which has given apparently mind as well as body a terrible wrench. 26th.—Still feeling the effects of my fall.”²

“June 1st.—Go to German Reed’s new entertainment, A

¹ Lady Monckton, Mrs. Montrevor; Mrs. Beerbohm Tree, Mrs. Norwood Jones. This was a comedy written by Sir Charles Young, and was splendidly acted. It was followed by a remarkably good speech, delivered by Viscountess Strangford in the interest of the society, and the afternoon concluded with a new, original, one-act comic opera, written by Palgrave Simpson, entitled *The Post Box*, which was done by amateurs.

² The following letter, written by E. L. B. to his intimate friend F. G. Westmacott Chapman, refers to this accident. Mr. Chapman has ever since been of opinion that E. L. B. was never the same man afterwards, and that it was a warning of his constitution being undermined:—

“6, ADELPHI TERRACE, STRAND, W.C.

“Thursday, June 4th, 1885.

“MY DEAR MR. CHAPMAN,—Somewhat tardily, but not the less gratefully, let me thank you for your kind and prompt inquiry relative to my mysterious tumble. I was seized, it seems, with a sudden ‘vertigo’ in descending my staircase after some hours’ hard writing for *Era*, memoir of ‘Hugh Conway,’ etc., and fell heavily through my banister—not so trustworthy as a certain ‘Jack Bannister’ I remember—treacherously giving way under my hold.

“I still feel very shaky, as if I had been one of the principals in a prizefight, and had been what Pierce Egan used to describe in *Bell’s Life*, ‘tremendously punished in the region of the bread-basket.’

“I have been quite unable to finish all the amount of ‘copy’ wanted

*Night in Wales.*¹ 5th.—Sir Julius Benedict passed away this morning, at his residence, at the age of eighty-one.² Another public man passed into a memory! Note.—It is a curious coincidence that the death of Sir Julius Benedict took place on the same day of the same month as that of Carl Maria von Weber, whose pupil he was, and to whose teaching he owed so much of his subsequent success. Weber was found dead in his bed at the house of Sir George Smart, whose guest he was at the time, on the morning of June 5th, 1826. 15th.—Drury Lane re-opens for summer season with Elliot Galer's drama, *A True Story*³ (told in two cities); and

by various journals for the week, but I hope with a few days' rest to be able once more to say how glad I am always to see you.

"With our best wishes and kindest regards, I am still somewhat of an invalid, but nevertheless, or rather all the more,

"Yours very faithfully,

"E. L. BLANCHARD.

"WESTMACOTT CHAPMAN, Esq."

¹ Adapted by Herbert Gardner from the French. The music by Corney Grain. Alfred Reed very droll as a French tourist, Monsieur Boum.

² Born in 1804, studied under Hummel, and when nineteen years of age, through the recommendation of Weber, under whom he had also learnt for two years, he was made conductor of German operas at Vienna, and subsequently filled the same post at Naples. His first opera was *Giacinta ed Ernesto*. He came to the Lyceum in 1836, and in 1838 produced his first English opera of *The Gipsy's Warning*. He was also the composer of *The Crusaders*, *The Brides of Venice*, and *The Lily of Killarney*, and wrote the cantatas *Undine* and *Richard Cœur de Lion*, and the oratorios of *St. Cecilia* and *St. Peter*. He was knighted in 1871. He was a most active man, got through an immense amount of work, and yet mixed much in society, and was an excellent modern linguist.

³ This was originally produced at the Royal Opera House, Leicester, of which Elliot Galer was the lessee. Much of the construction appeared to be crude. It ran on the usual lines of a steward who wishes to bring about the marriage between his daughter and the younger son of a lord who is in difficulties. The girl prefers the elder brother, marries him; they go to Paris, are shut up during the siege, and her husband is desperately wounded in the *sortie*. This, of course, gave scope for spectacular effect, and for the eventual triumph of virtue. The principals in the cast who were most successful were William Herbert, J. H. Clydes, Harry Jackson, Amy McNeil, and Fanny Brough.

to Strand—J. S. Clarke doubled 'Zekiel and Doctor Pangloss in *The Heir-at-Law*."

"*July 6th*.—Meeting of Society of Arts; wife's speech for the Charity Organization Society. Death of Alexander Sommerville in this week's *Athenæum*: one who has whistled originally at the 'plough,' began life as a farmer's boy. He enlisted in the Scots Greys, and his radical proclivities led him to offend in some small matter against the rules of the army. He was in consequence flogged for insubordination about 1839, when the case excited, especially in the *Weekly Dispatch*, great excitement and much sympathy. In 1842, when I was editor of *Chambers' London Journal*, he sold to that periodical for a small sum some interesting stories of a soldier's life, called 'Tales of Uncle Dale.' He is said to have died in Canada in very indigent circumstances, at the age of seventy-four."

"*Aug. 3rd*.—The double birthday anniversary, so long remembered. To Grand Theatre, Islington, to see an effective play by Frank Hardy (the Beatrice Comedy Company), called *A Ring of Iron*, which goes off well.¹ We walk there and back, myself much troubled by the changes in the old London I knew so well. *7th*.—Death of Horace Wigan, aged sixty-seven;² also of Robert Harvey in his seventy-first year, many years publisher of the *Daily Telegraph*. *8th*.—Gaiety opens with *Brother Sam* and burlesque of *The Vicar of Wide-awakefield*, or, *The Miss-Terry-ous Uncle*, by Yardley and Stephens. Arthur Roberts and Miss

¹ Frank Harvey, Wilfred Meredith; T. W. Benson, Sam Thorpe; Nancy Drake, Miss Robson; J. Carter Edwards, Sir John Graham.

² Made his first appearance at the Olympic Theatre May 1st, 1854, as Paddy Murphy in *The Happy Man*. He did not attract particular notice until December 4th, 1858, when he played Mr. Smoothley Smirk in *The Porter's Knot*. He was the original Hawkshaw in Tom Taylor's *Ticket-of-Leave Man*. Became sole lessee of the Olympic Theatre in September 1864. Played various other characters in the new productions until 1869, when he joined the Gaiety company in *A Life Chase*, written by him in collaboration with John Oxenford. In 1875, he was lessee of the Holborn Theatre. He wrote several farces. His *Friends or Foes*, adapted from *Nos Intimes*, produced at the Olympic, was one of his most successful works.

Laura Linden give imitations of Irving and Miss Terry.¹ 13th.—Death of Harry Jackson,² the Drury Lane comedian, aged fifty. Supposed to have been caused by an overdose of morphia. 17th.—To Surrey with George Conquest, opening as sole lessee for the autumn season with the Adelphi drama, *Love and Money*. The death recorded of W. J. Thoms, who founded *Notes and Queries*, in the eighty-second year of his age. 18th.—Princess's: the drama of *Hoodman Blind* produced this evening, written by H. A. Jones, in connection with Wilson Barrett.³ 20th.—Tom Swinburne, meeting my wife this day, gives her an order I wrote for the Queen's Theatre in May 1840, given, as I imagine to Fred Perkes, one of the old members of the 'Crib' in the Gardens, long vanished, off the Belvidere Road. What a host of memories this scrap of paper has recalled of my early dramas, written and *produced* forty-five years ago, and they were all original. 22nd.—Being too ill myself, wife goes for me to see play, *On 'Change*,⁴ with which Toole's Theatre re-opens under the management of Mr. William Duck and Miss Eweretta Lawrence."

¹ Violet Cameron, Squire Thornhill; T. Squire, Burchell; J. Jarvis, Moses; Harriet Coveney, Sylvia Grey and Agnes Hewett also in cast.

² Apoplexy was given in print as the cause of death. He made his first reputation in America, and in 1862 gave entertainments, with great success, in Australia and New Zealand. He was remarkable as a character actor, but his Moss Jewel in *The World*, and his impersonation of Napoleon Buonaparte—to whom, at one time, he bore a striking resemblance—would always be best remembered. He was also an excellent stage manager, was very much respected, and indeed beloved, by all who knew him.

³ Jack Yeulett, Wilson Barrett; Mark Lezzard, E. S. Willard; Kridge, Clifford Cooper; Ben Chibbles, George Barrett; Tom Lattiker, Charles Hudson; Johnny Twite, Mark Ambient; Ferdinand Fitzraleigh, H. Cooper Cliffe; Liz, Miss A. Belmore; Nancy Yeulett and Jess, Miss Eastlake. This was a very strong play, and was a great success, the interest turning on Nancy losing the affection of her husband through the machinations of Mark Lizzard, who employs Jess, Nancy's own sister, to impersonate her. Miss Eastlake very cleverly doubled these two characters.

⁴ *On Change*, or, *The Professor's Venture*, as it was originally called, was taken from Von Moser's *Ultimo*, and was "arranged" by Miss Lawrence. William Farren was excellent as James Burnett, but no

"Sept. 12th.—At Drury Lane: the drama of *Human Nature*,¹ in five acts by A. Harris and H. Pettitt; not great, but fairly successful."

"Oct. 29th.—The farewell benefit of William Creswick at Drury Lane on his last appearance in act of *King Lear*. This benefit returned him £550.² 31st.—St. James's Theatre opens for the season with *Mayfair*."³

"Nov. 13th.—Death of Wellington Guernsey, at the age of sixty-eight, from paralysis. He was the composer of

better piece of acting had been seen for a long time than that of Felix Morris as Professor Seneca Peckering Peok; Yorke Stephens, Gerald Moore, Morton Selten and Rosina Filippi were good; Eweretta Lawrence was the Iris Burnett.

¹ Henry Neville, J. G. Graham, Harry Nicholls, Fred Thorne, Isabel Bateman, Emmeline Ormesby, and Amy McNeil, specially distinguished themselves in the cast of the melodrama, which was powerful, but of the conventional sort.

² On this occasion *A Mere Blind* was played by Messrs. E. W. Royce and Tom Squire; a scene from *The School for Scandal*, by William Farren and Ada Cavendish as Sir Peter and Lady Teazle; followed by *Chatterton*—Thomas Chatterton, Wilson Barrett; Nat Boaden, George Barrett; Lady Mary, Emmeline Ormesby; Cecilia, Alice Belmore; Mrs. Angel, Mrs. Huntley; Mrs. Kendal recited "Ostler Joe;" the second act of *Louis XI.* was given by the Lyceum company; *My Milliner's Bill*, with Arthur Cecil and Mrs. John Wood as Mr. and Mrs. Merrydew; first act of *Human Nature*; and Mrs. Stirling recited the "northern ballad" called "Our Whaler Fleet." Messrs. Lionel Brough, Willie Edouin, and Miss Alice Atherton, did their trio, "Dear Mother," from *The Japs*. The whole concluded with a selection from act 1, scene iii. of Shakespeare's *King Lear*. Creswick was received with great enthusiasm, and his last appearance gave a good impression of what his powers had been in the past. He was presented with a wreath, and was supported by Mrs. Stirling and Mrs. Keeley, with his numerous professional friends on either side of him. Augustus Harris spoke the few farewell words, written expressly for the occasion by Dr. Westland Marston.

³ *Mayfair*, a five-act play adapted by A. W. Pinero from Sardou's *Maison Neuve*. A lesson on the absurdity, and almost wickedness, of keeping up appearances and being lured into mixing with a class of society in which none but the most heartless, and they might almost be called degraded, specimens could be found. The redeeming character of the play was that of Nicholas Barrable; which was magnificently played by John Hare. Mr. and Mrs. Kendal were the Geoffrey and Agnes Roydant, and the rest of the cast was effective.

many popular songs, and in 1848 was musical director of the Olympic Theatre: son of a British officer. On this day, *Thursday, November the 26th*, passed away my old friend and clever composer of song music, Elizabeth Philp. Peace to her soul and honour to her memory! Said to be fifty-eight. Death of the Rev. W. H. Pinnock, LL.D., on the Feast of St. Andrew, at the Vicarage, Pinner, aged seventy-two. This Pinnock was the son of 'Catechism' Pinnock, but was in '36 the nominal proprietor of Pinnock's *Guide to Knowledge*, of which in that year I was the sub-editor at the princely remuneration of 10s. a week, paid at first by Whitaker & Co., publishers of Ave Maria Lane."

"*Dec. 10th.*—Wife sits up till midnight to wish me many happy returns of the day (the *11th*), on which I complete my sixty-fifth year, receiving from all friends many congratulations, and, though feeling very ill, thank God I have lived to receive so many tokens of sympathy and good-will, and I solemnly reflect, that, on entering on my sixty-sixth year, which I never expected. May I be able to make good use of the remaining time allotted to me on earth! *21st.*—William Woolgar, father of Mrs. Alfred Mellon, died this day, aged eighty-five, at his residence, Beaufort Street, Chelsea. *26th.*—Go to Moore & Burgess, and Hengler's Circus; and afterwards to Drury Lane to see *Aladdin*.¹ The panto. not at all following the text I have written. Augustus Harris seems to have placed it very brilliantly on the stage, but it is more dazzling than funny, and I get very weary of the gagging of the music-hall people, and with eyes dazzled with the gas and glitter, cannot stay till midnight, when the harlequinade only commences, and which few now seem to care about. Oh, the change from one's boyhood! left to be rattled through as rapidly as possible,

¹ Herbert Campbell, Victor Stevens, Grace Huntley, Charles Lauri, jun., Reuben Inch, Harry Nicholls, and the Sisters Leamar, were the principals in the opening. Mdle. F. Zanfretta was the principal dancer. Clown, Harry Payne; Pantaloon, Tully Lewis; Harlequin, Tom Cosden; and Columbine, Fanny Herbert. The great scene in this was the "Dream of Fair Women."

and without I fear any adequate rehearsal.¹ 31st.—Self very weak and shaky ; do not rise till past noon ; still no appetite ; and I here record with gratitude the close of a year that has brought with it an increase of my domestic happiness and no serious financial loss. For all mercies vouchsafed, my Heavenly Father be praised !”

Total of income, £545 16s.

¹ E. L. B.'s love for the harlequinade is shown in the following that he wrote :—

“SOME MEMORIES OF A HARLEQUIN.

“Time ruthlessly shatters the magic mirror of life into which we peered so delightedly in the days of our boyhood ; but, after all, there is some pleasure in looking at the fragments. Even when illusions are dispelled, it is something to remember that we once fell under their influence, and found ourselves all the happier in consequence. Boys born sixty years ago had, at least, one source of delight which the children of a later generation will never know. In the days of the past, when we were taken to the theatre for our holiday-treat at Christmas, the true hero of our imagination was Harlequin. He was not reduced, as he is now, to a mere incident in a supplementary comic scene, coming at the end of an elaborate spectacular entertainment ; but was the one object impatiently waited for by the younger folk when the slight fairy tale, represented in dumb show, was brought to a swift conclusion. Harlequin would then perform his feats of transformation continuously through a long series of adventures, in which we were all greatly interested, by a steady succession of surprises of the most astonishing kind ; and as every trick had a sort of political, or social, significance, a vast amount of information about passing events was concurrently imparted to the youthful spectator, who was generally found abstractedly burying the little knuckles of his fists in the folds of his chubby chin, while fixing his eyes on each new attitude of the nimble wonder-worker.

“Pleading guilty to any stern charge of absurd precocity that may be brought against him, the writer of these lines felt, by the time he had attained his third birthday, he had established an undisputed claim to be considered an old playgoer. His visits to Covent Garden Theatre had commenced in his babyhood, and he had already astonished private parties by his proficiency in the few tumbling feats he had seen performed in two successive pantomimes, and his erudite criticism on the distinctive styles of those who appeared therein. But there was one individual on the stage who took possession of his childish fancy even more readily than the famous Joe Grimaldi. It was the representative of the harlequin, whose very name, ‘Ellar,’ as

printed in the playbill from which he learned his letters, shone like a constellation of spangles. With a shivering reluctance to go to bed, which has somehow become an enduring weakness of his later life, he was only persuaded at a late hour to discard the frock and trousers of his daily wear by the maternal command to 'change into harlequin,' when the nocturnal habiliments would be immediately assumed, and a flying leap quickly taken through the dimity curtains of his enclosed cot, thus indicating the careful study of the active jump by which the spangled dancer had so often escaped from his pursuers. As he grew up, the present writer enjoyed the enviable privilege of coming into absolute possession of the very bats used by the Covent Garden harlequin, whose silvered wand was at that time invariably renewed twice a week; and his firm belief in the retention of their magical property long survived all the shocks of scepticism resulting from the persistent obstinacy of any article of household furniture to become something else after administering to each the proper word and a blow. That Mr. Ellar was an ordinary mortal I refused to credit during the whole period of my elementary studies at a preparatory school in Lincoln's Inn Fields, notwithstanding the almost incredible statement of one of my small fellow-pupils that he knew where that mysterious personage lodged, and had once seen him walking down Great Queen Street with an umbrella under his arm. To such a firm believer in fairy mythology as myself these attempts to develop, by any process of evolution, a supernatural entity into a shower-of-rain-fearing pedestrian, met with the scorn they merited; and when a sturdy infidel, aged nine, who lived in Little Turnstile, stoutly denied the possibility of transforming a coach-wheel into a huge plum pudding, I am afraid 'Mavor's Spelling Book' was much misused about his ears. To my great comfort and consolation, his mother, who kept a little shop, and sold a floury confection called 'White Parliament' at three sheets a penny, and of which we were the chief consumers, refused to sanction such a heresy; and, on complaint being made, came down to the schoolmistress, and refuted her sceptical son by solemnly declaring that such a wondrous change had been wrought in her very presence, while she was seated in the front row of the two-shilling gallery, during the preceding December.

"From this date I cherished an ardent desire to make a personal acquaintance with the original wielder of that bat I became possessed of annually, but could flourish to so little purpose. It probably crossed my juvenile mind that a certain word had to be secretly spoken, like that which flung open the jewelled cavern of *The Forty Thieves*, and that the talismanic syllables might be confided to me on a proper security that they should go no further. For some years afterwards we continued, however, to be separated by the foot-lights, and what remains now to be told must be related in a fragmentary form.

"In an old Covent Garden playbill, dated July 18th, 1815, when the performances consisted of General Burgoyne's opera of *The Lord*

of the *Manor*, Pocock's melodrama of *The Miller and His Men*, and the ballet-pantomime of *Robinson Crusoe*, appears this announcement :— 'Mr. Ellar will positively, for this night only, fly from the back of the gallery to the extremity of the stage, a descent of upwards of two hundred feet, in a most surprising manner, never before attempted by any other person.' In this odd fashion Ellar made his triumphant entry on the London stage. It was probably what is known as a 'ticket-night' for the pantomimists, and the daring feat was most likely undertaken to assist the sale of a few tickets among the harlequin's acquaintances. Often, however, had I listened to the account of this wonderful descent; and my nurse, I think, once hinted to me, in private, that the circumstance of her having been an eye-witness of the event ought to be considered in her wages. Ellar, who had been chief dancer at the Crow Street Theatre, Dublin, made his first appearance at Covent Garden Theatre, December 27th, 1813, in the Christmas pantomime called *The Swans*, or, *The Bath of Beauty*. He was then in his thirty-third year. Farley, the great contriver of the holiday entertainments, hearing that great preparations were being made at Drury Lane, thought that he could defy the competition of the rival house by having a double pantomimic company; and accordingly Ellar was engaged as second harlequin, Young Bologna being the first. In association with Grimaldi, James Barnes, and afterwards with that admirable acting clown Tom Matthews, Ellar played harlequin at the same theatre for several successive years, and in the course of time I noticed he began to think less of taking flying leaps through doors and windows on the slightest provocation. Of course he was always the young prince or the rustic lover in the opening of the pantomime, and generally contrived to show a little glitter about the ankles, as if to indicate he was quite ready to claim his magic bat on the shortest notice. His walk was so peculiar—leaving the heel about an inch above the stage whenever he walked across—that he could always be easily recognized in any disguise he assumed; and we boy-critics discovered in this peculiarity a subtle touch of art, as precluding all doubts as to his personal identity, and sparing an unnecessary reference to the playbill. As soon as he had changed he would finish his series of attitudes by spinning his head round with remarkable velocity, as if the masked face was only a whirling teetotum revolving on the centre of his frilled neck. This curious and rather unpleasant accomplishment he had learned from old Bologna, who originally adopted it to show the effect produced upon the brain by the bowl of arrack-punch he had ordered in a scene representing Vauxhall Gardens, and from which he only recovered by the columbine taking the bat and making him spin his head in the opposite direction. Other harlequins repeated the trick, without any other reason than that its skilful performance generally gained a round of applause.

"It was not till the Boxing Night of 1836, when the pantomime of *Harlequin and Georgey Barnwell* was produced at Covent Garden, under Mr. Osbaldiston's management, that I enjoyed the long-coveted

privilege of being near the object of my childhood's veneration. Holding a very humble appointment on the theatrical staff at that time, I was nightly behind the scenes as Ellar threw off the 'slip-dress' of Alfred Trueman, and was changed by the Fairy Industry into the glittering harlequin. As I stood at the wing and heard the plaudits of a crowded house greeting the transformation, I felt a sadness and a sorrow in curious contrast with the mirth and joy of the holiday-makers on the other side of the curtain. Ellar was then fifty-six, and when he came to the prompter's box, where I was standing, looked a decrepit old man. He raised his mask to cool his face, as he came off the stage after his first trip with columbine, and tears mingled with the beads of perspiration trickling down his cheeks. I noticed with surprise that his features were strangely discoloured, and that his skin had a bluish tint, which even stage cosmetics could not subdue. Afterwards I learned that the cast-off mistress of a chemist had a year previously administered to him, in one of her jealous moods, a mercurial poison which had thus changed his complexion, while enfeebling his frame. As he moistened his parched lips from the bottle of barley-water, which the 'call-boy,' Charles Bender, held in readiness, he dropped the bat, immediately wanted to change a trick already brought on to the stage. It was the first time I had ever restored the magic wand of harlequin to its lawful possessor, and with moistened eyes I was about to say how glad I was of the golden opportunity, when a summons from the clown, C. J. Smith, hurried him on to effect the transformation. I thought of the childish faith I once had in the magical powers of that wand, and how little I then knew of the flaps, lines, and pulleys so ingeniously arranged to produce the requisite effect. During the run of the pantomime it was painful to note the physical exhaustion which followed even the slightest exertion of his powers; and one evening in the following February he smote his wand upon a scene intended to represent the enlargement of every newspaper consequent on the removal of the stamp-duty, and fainted in my arms before the stage-carpenters could reveal the size of the tremendous broadsheets supposed to be the result of the potential bat. What a host of boyish memories were then recalled!

"During this season Ellar came to the theatre always accompanied by a favourite dog, which we called 'Spangles,' probably for no better reason than that it answered to that name, and was the property of the harlequin. The animal, belonging to a cross-breed half-way between a poodle and a Skye terrier, was supposed to be endowed with extraordinary intelligence; and this was confirmed by the evidence of Sutherland, the stage-door keeper at that period, who declared that not even any amount of coaxing from its master would induce 'Spangles' to ascend the flight of iron-bound stone steps leading from the little porter's lodge in Hart Street to the stage above. Whether any communication had ever passed between himself and any other member of the canine fraternity cannot, of course, be distinctly affirmed; but the resolute way in which this mongrel poodle took possession of a certain

cosy corner when he came in, and patiently awaited the re-appearance of his master when the pantomime was over, indicated an inflexible distaste for the theatrical profession. He might have been, and probably was, a 'Toby' in a Punch's show retired into private life; but he seemed to cherish a firm conviction that, if ever he ascended that staircase, he would be pressed into dramatic service as a performing dog. For the gratification of his master's friends and acquaintances he would, however, early in the evening, show his sagacity in a peculiar fashion. A penny being wrapped up in paper and placed in his mouth, he would trot round the corner to a baker's shop on the right-hand side of James Street, Covent Garden, and select either a captain's or an Abernethy biscuit, according to instructions given him by the voice alone. The dog was never known to make a blunder in the interpretation of his message; and how 'Spangles' understood the difference between the spoken syllables, and discriminated between the biscuit without caraway seeds and the one which contained them, remains a mystery still unsolved. People came nightly with Ellar to see this remarkable feat performed, and never went disappointed away. The reputation thus acquired by 'Spangles' provoked, however, the jealousy of a professional dog-trainer, who undertook that his Newfoundland puppy, named 'Carlo,' and then rehearsing for *The Forest of Bondy*, would perform feats far more astonishing. This dog was to bring back from the baker's shop anything the spectators would mention as being likely to be on the counter; and for some nights this wonderful performance attracted crowds to the stage-door as a proof of canine sagacity hitherto unexampled. When buns, Bath buns, macaroons, ratafias, and biscuits of all denominations had been brought back by 'Carlo,' exactly in accordance with the instructions given, the fame of 'Spangles' passed under a cloud. Ellar discovered in the course of a short time that the owner of 'Carlo' contrived to wrap up a coin in a piece of white paper pencilled with the name of the article required, and this being opened by the baker, previously instructed, the extraordinary instance of superior animal sagacity was reduced to a mere trick of human confederacy, and the spotless reputation of 'Spangles' stood higher in our estimation than before. It may be incidentally mentioned that 'Carlo,' being one evening commissioned to buy sixpennyworth of gingerbread as a test of his powers, greedily devoured the luscious contents of the paper-bag as he loitered on the way; and that night Mr. George Bartley, the acting manager, had to make this memorable speech: 'Ladies and gentlemen, I am greatly distressed to state that the dog "Carlo," who was to have appeared before you in *The Forest of Bondy* this evening, has been suddenly taken unwell; but I am happy to say that Mr. Partridge's equally celebrated dog, "Neptune," has kindly undertaken to read the part, and solicits that indulgence of a generous British public which has never been withheld under similar circumstances.'

"Ellar's later days were so wretchedly passed in struggling with extreme poverty that I am reluctant to dwell on the sad close of his

life. For some time he gained a precarious existence by playing the guitar after nightfall in fashionable squares, or dancing at the miserable music-halls which then existed at the East End. His old associate, James Barnes, the pantaloon, died on Friday, September 28th, 1838, shattered in constitution, though he had scarcely passed his fiftieth year. His infirmities were the result of colds, caught in the exercise of his professional duties, as he and Grimaldi often changed their dresses in a hackney-coach while proceeding from Sadlers Wells to Covent Garden, playing at both theatres the same evening. Some money was raised for him by a benefit at the Lyceum, given shortly before his death. To Mr. Richard Peake, the treasurer of the 'Barnes Testimonial Fund,' he said, in his last moments, that he had no child or near relative to whom he could leave the amount that remained ; and then added, pointing to Ellar, who stood by his bedside : ' There stands Tom Ellar, a man who never deserted me. We have known each other since the year 1814. Many and many is the sovereign he has lent me when I did not know which way to turn. Since I have been out of the profession he has been more than a father to me. I have never till now had it in my power to pay him back a farthing. He shall be the heir to all I have in the world—money, pictures, everything. God for ever bless you, my dear Tom ; you have all been very kind to me, gentlemen, but Tom always stuck to me like a brother.' Distant relatives, however, put in a claim ; and, unable to go to law, Ellar received but a scanty bequest from the will. Out of consideration for his former celebrity and his changed condition, Mr. Gladstone and Mrs. Yates gave him an engagement to play harlequin at the Adelphi Theatre ; but soon afterwards, on Monday, April 4th, 1842, Tom Ellar died, in his sixty-second year, at his lodgings, 15, Mount Row, Lambeth, 'leaving a wife and child totally unprovided for,' as a newspaper paragraph at that time recorded."

1886.

"THIS year, 1886, is a remarkable year of Fridays. On a Friday the year is born ; on a Friday it will die. The longest and the shortest days are both Fridays. Upon five Fridays occur changes of the moon. No less than four months out of the twelve contain five Fridays apiece ; and Friday occurs fifty-three days in the year instead of fifty-two.

'ON THE LIFE OF MAN.

'Our life is nothing but a winter's day,
Some only break their fast and so away ;
Others stay dinner and depart full fed ;—
The deepest sage but sups and goes to bed.
He's most in debt that lingers out the day :
Who dies betimes has less and less to pay.'

Various forms and imitations of this are to be found in the writings of later authors.

"*Jan. 16th.*—Death of Joseph Maas,¹ the tenor singer, from a fatal attack of bronchitis. He would have been thirty-nine had he lived to the end of this month. *24th.*—James Stead,² the original 'Perfect Cure,' died this day, after a long illness; he was on the verge of his sixtieth year. *28th.*—Prince's Theatre commenced second season with Charles Coghlan's drama, called *Enemies*; fairly successful."³

"*Feb. 1st.*—Alexander Henderson,⁴ lessee of the Avenue and Comedy Theatres, this day reported to have died

¹ Born at Dartford, Kent (in which county his family had been established some four centuries), January 30th, 1847, was a chorister in the Rochester Cathedral. After holding an official appointment for a short time, he determined to adopt music as his profession, and studied in Milan, and in 1871 made his *début* at Henry Leslie's concerts. Was the Prince Babil in *Babil and Bijou* at Covent Garden in 1872, toured in the United States, then joined the Carl Rosa Company, and, since then, achieved a world-wide reputation as possessing a thoroughly pure and sweet tenor voice.

² About 1861, when James Hurst Stead was doing the "perfect cure" which became so much the rage at Weston's Music Hall, he must have frequently jumped some four hundred and fifty times in the course of an evening, and he continued this for a year. The air was composed by John Blewett, and was originally written for the song "The Monkey and the Nuts." Purdy, the music publisher, who purchased the air for two guineas, was said to have made more than £2,000 out of it after it was adapted to Stead's song. Stead was a great fisherman, and would often start off immediately after his performance was over to walk to his fishing ground, so that he might be ready for his sport with the first dawn of day. He had, at one time, amassed a considerable fortune, but was unfortunate enough to lose it through the failure of a bank.

³ The cast was a very long and a very strong one: H. Kemble, F. Everill, J. R. Crauford, J. G. Grahame, J. Fernandez, Coghlan, Percival-Clarke, R. Pateman, Robertha Erskine, and Mrs. Langtry. Mrs. Langtry, who had been touring, had greatly improved, and showed herself to be on the high road to become a finished actress.

⁴ He was fifty-seven years of age when he died, and though he had been in failing health for some time, was thought to be on the way towards recovery. Began life in the Post Office, and gained his first theatrical experience as secretary to E. A. Sothorn. Laid the foundation of his fortune in Australia, in dramatic enterprise, and with the means so gained built the Prince of Wales's Theatre, Liverpool, which

suddenly at Caen, in Normandy. Write memoir for *Daily Telegraph*. 2nd.—According to the *World* of this day, the receipts of the first sixty performances of the Drury Lane pantomime of *Aladdin* amounted to £28,400!! 6th.—The *Glasgow News*, started in September 1873, now becomes the *Scottish News*, and absorbs the *Edinburgh Courant*, the oldest paper in Scotland. 8th.—This day I find recorded in the obituary of the *Daily Telegraph* the following:—‘On Tuesday, February 5th, at his residence, 58, Maida Vale, Beaufoy Alfred Moore,¹ proprietor of the Old Cheshire Cheese, Fleet Street, aged sixty-five. Greatly loved and respected.’ 17th.—Ally Sloper (Ross) of *Judy* sends me a framed certificate of ‘Award of Merit’ as ‘King of Pantomime Writers.’ 18th.—Late at night, boy messenger from *Daily Telegraph* with intelligence that F. B. Chatterton² died from bronchitis

became noted for the manner in which the various pieces were staged, and the first-class companies engaged to represent them. Some of our very best known actors and actresses may be said almost to have made their names there. He had to do with the management of the Globe Theatre. Opened the Charing Cross Theatre in 1878, which he renamed the Folly, and the Comedy Theatre in 1881, and was lessee of the Avenue up to the time of his death. His second wife was Lydia Thompson.

¹ [Mr. Moore was the father of a pretty actress, Miss Myra Holmes, who was afterwards married to A. W. Pinero, the dramatist.—C.S.]

² Frederick Balsir Chatterton was born in London in 1834. He acquired his love for the stage most probably through his father, Edward A. Chatterton, who was for so many years connected with the front of various theatres. F. B. Chatterton made his *début* very quietly in a pantomime at Sadlers Wells; and then gained experience as a member of amateur companies at the Cabinet and Soho Theatres. In 1857 Charles Dillon appointed him acting manager of the Lyceum, to which post he returned in 1861, having during the interval 1859 been lessee of the St. James's, but joined Edmund Falconer, in the management of Drury Lane, Christmas 1862; became sole lessee in 1866. From 1871 also was co-manager for some little time with Benjamin Webster, of the Adelphi and Princess's Theatres. His speculations did not turn out successes, and he was obliged to close the doors of Drury Lane on February 4th, 1879, owing some £36,000. But he had made many friends, and several benefits were arranged to aid him. He gave some recitals from Charles Dickens's works in 1882-3, but they were not very successful. He was a kind-hearted, genial man, but his judgment, as far as his own interests were concerned, sometimes misled him.

this morning, and (at 11 p.m.) write and send back short notice. I calculate his age was fifty-two, and believe him to have been born in 1834. He died at his residence, Lancaster House, Kennington Oval. N.B.—Chatterton really seems to have died at Hackney, at the house of his solicitor, named, I think, Mooyen; but the body was removed immediately to his wife's house, as above. Chatterton was buried in Brompton Cemetery. 19th.—Wife goes to attend a deputation to Lord Granville on the necessity of the State aiding Emigration."

"*March 6th.*—This evening the one-week season of 'cheap' Italian Opera at Her Majesty's Theatre comes to an untimely end. In the midst of the opera of *Faust*, the orchestra, chorus and supers, not having been paid their salaries, refused to proceed, and the audience answered their piteous appeals to save them from starvation by throwing pence on the stage, which were eagerly scrambled for. Thus ends, I think, the existence of 'Her Majesty's' as a theatre.¹ 11th.—Record the death of that clever actor, Walter Speakman,²

¹ On this night Mdle. Delti was the Margherita; Mdle. Bojenko the Siebel; Signor Vidal, Mephistopheles; Signor Vizzari, Faust; Walter Bolton, Valentino; Madame Mariani, Marta; Signor Gonnet, Wagner; and the representation was an efficient one. The audience was peculiarly good-natured, and dispersed without insisting on their money being returned. There were several applications at Bow Street in consequence of this. Mr. Edouard Carillon had embarked on the venture, and stated afterwards that the gentlemen who had promised to finance him, had only done so up to a certain point. [Unfortunately almost the same kind of disaster occurred at this very theatre a few years later. The Christmas pantomime of 1889, that had been prepared at enormous expense, collapsed, and hundreds of deserving people were thrown out of work.—C.S.]

² Real name, John Robert Speakman. Born in Liverpool 1846, died 6th March, was apprenticed to a local firm of analysts and chemists, but proving a good amateur actor, adopted the stage. Made his first professional appearance at the Amphitheatre, afterwards the Court, Liverpool, December 26th, 1864. Worked in the profession for ten years, joined Wilson Barrett's company, and made his first success as Gloucester in *Jane Shore*, March 8th, 1875. His best characters were Clancarty; Jacques, *As You Like It*; Newman Noggs, *Nicholas Nickleby*; Claude Melnotte; St. Pierre, *The Wife*; Ingomar; Mildmay, *Still Waters Run Deep*; Matthew Elmore; Edgar of Ravenswood, and the Stranger. He appeared as Hamlet in Liverpool in 1876.

late of Princess's, who died in New York. 23rd.—On this day died my old friend Charles Withall [married Kathleen Fitzwilliam], and, I think, nearly the last of our famous pantomime theatricals of 1838. He was a well-known solicitor of Bedford Row, and family solicitor to Sir Percy Shelley.¹ He died after an agonizing illness extending over a year; but his end was peaceful and without pain. 27th.—At the Court Theatre is produced A. W. Pinero's new three-act farce, *The Schoolmistress*,² which proves a success."

"April 7th.—Last representation of *Aladdin*, repeated 144 times. 15th.—Hear through Dillon Croker of the death of Richard Shepherd,³ the old Surrey manager. 18th.—Letter from Peter Hardy announcing that, by the unanimous election of the committee, I am now elected an honorary member of the Arundel Club, which I consider very consi-

He played Lazare in F. C. Burnand's *Proof* over nine hundred times. He was associated with several of Wilson Barrett's London successes, and went to America to fulfil a lucrative engagement as Sir Mervyn Ferrand in *Dark Days*, which was coming to a close when he was so suddenly taken away.

¹ His name is mentioned in the early playbills of these performances. Sir Percy Shelley will be remembered as a good amateur actor, and a great patron of the drama. Sir Percy built a theatre to his house on the embankment at Chelsea, and used to give there excellent performances, but it was closed after litigation on the subject, in consequence of the complaints of the neighbouring inhabitants.

² This was distinguished by the excellent acting of Arthur Cecil as the Hon. Vere Queckett; John Clayton as Rear-Admiral Rankin, C.B.; Kerr as Lieut. John Mallory; H. Eversfield as Reginald Paulover; Chevalier as Mr. Otto Bernstein; Emily Cross as Mrs. Rankling; Mrs. John Wood as Miss Dyott; Angela Cudmore as Dinah; Miss Viney as Gwendoline Hawkins; Miss La Coste as Ermyntrode Johnson; and Rose Norreys as Peggy Hesselrigge.

³ Born November 20th, 1809; died April 14th, 1886; first made his mark at the Surrey in 1832, joined the Haymarket in 1834, played in the provinces for some years. In 1841 became lessee of the City of London Theatre, in 1848 was co-lessee with Osbaldiston of the Surrey for a short time, when Creswick joined him, Osbaldiston having returned to the Victoria. It was during James Anderson's partnership with Shepherd that the Surrey was burnt down in January 1865. T. P. Cook's prize drama, *True to the Core*, was produced at this theatre under the management of Creswick and Shepherd, which terminated September, 1869. Richard Shepherd was great as the typical British tar.

derate and very complimentary. 22nd.—J. M. Le Sage, of the *Daily Telegraph*, reminds me this day he enters on his fiftieth year. I respond with the wish that I was doing the same thing! 23rd.—This day dies, at the age of sixty-three, Josiah Pittman, the organist for many years of Lincoln's Inn and the Italian Opera, Covent Garden. He was a regular frequenter of the Albion, and the last of many old associates who sat in the same box. 24th.—Reproduction at Drury of *Human Nature*, A. Harris playing Henry Neville's part. 26th.—I believe this to be the first Easter Monday for half-a-century that I have not been requested by some newspaper or other to look after the 'holiday' entertainments. 28th.—Death of Maria B. Hawes. Many old memories recalled by the death of Mrs. J. D. Merest, the famous contralto singer, so well known to me in my boyhood as Maria B. Hawes, and who used to enchant me at the Covent Garden Theatrical Fund Dinner from 1839 to 1841 by her exquisite rendering of—

‘Come, Mariner, down in the deep with me,
And hie thee under the wave;
And a coral rock shall thy pillow be,
And thy mansion the mermaid's cave.’

I think composed by the gifted Charles Horn. (Mrs. Merest retired from the profession soon after her marriage, some years previous to this date.)”

“May 6th.—We go in evening to the Society of Arts—Edward Combes giving a discourse on the resources of Australia; and we bring back the lecturer with us for an hour of pipe-smoking, chat, and pleasing reminiscences from the intelligent Australian. 7th.—Shelley's play of *The Cenci* privately performed at the Grand Theatre, Islington. Miss Alma Murray gains high honours as Beatrice.¹ 10th.—Comedy Theatre: new opera of *Lily of Leoville*.² Is fairly pleasing, though not a great success; but Miss Agnes De la Porte

¹ Hermann Vezin was Count Francesco Cenci. It was throughout a meritorious performance. The prologue by John Todhunter was well written, was received with great applause, and was remarkably well spoken by Leonard Outram.

² Book by Felix Remo and Alfred Murray, lyrics by Clement Scott, music by Ivan Caryll.

(Mrs. Burrows) very good as the heroine. 21st.--A Limerick paper announces the death on Monday night of Robert Baker Jones, an old member of the Re-Union Club. He was a barrister, and arrived at literary distinction, with a most extraordinary power of self-assertion. I have more to thank him for befriending my wife on an Emigration mission of some ten years ago, when her life was in great danger from an excited mob in Limerick city. 26th.—*Bell's Life in London*, the oldest established sporting paper in the world, is after Saturday next to be incorporated with the *Sporting Life*."

"June 2nd.—General Theatrical Fund Dinner, Augustus Harris in chair. Meet Burleigh, now Harris's manager on tour with *Human Nature*. Twenty years ago he was an excellent actor in *The Belle's Stratagem* at the St. James's, when Henry Irving made his first evening appearance as Doricourt. 9th.--Arundel Club supper given in my honour. Henry Irving in the chair; Joseph Knight, vice; J. L. Toole being unable to attend through a severe attack of gout. An overwhelming reception awaited me, and the whole proceedings most gratifying. Henry Irving proposes my health in highly complimentary terms, followed by Jonas Levy and C. J. Stone; George Grossmith gave his admirable song of the Christmas pantomime, and many others give songs and musical solos. I reply to the presentation of the handsome testimonial from the Arundel Club members, and propose the chairman's health. Escorted home at 5 a.m. by H. Plowman and C. J. Stone, who safely deliver into my wife's hands the magnificent silver teapot and stand, offering from the members of the old club.¹ 11th.—Celebration of our happy

¹ The following account appeared in *The Era*:—"Early in the present month Mr. E. L. Blanchard, the veteran writer for newspapers, periodicals, and the stage, received very unexpectedly the following gracious letter of invitation from Mr. G. Salusbury Williams, the honorary secretary of the Arundel Club, which for the last twenty-six years has been a favourite trysting-place with members of the literary, artistic, and theatrical professions: 'June 3rd, 1886.—My dear Sir,—I am requested by your old friends in the Arundel Club to ask you to accept at their hands a small gift as a token of their friendship and esteem, and it is proposed to make the presentation to you at a supper, to be held here at 11.30 p.m. on Wednesday next, the 9th inst., at which

wedding day with a large party at home. 20th.—Death announced of D. D. Home, the spiritualist medium, which occurred at Auteuil, near Paris, at the age of fifty-three. Mr. Henry Irving will preside, Mr. J. L. Toole taking the vice-chair. Although they are sensible that this may be a somewhat heavy call upon you, they trust that you will give the members and guests of your old club the great pleasure of your company on that occasion.'—It was impossible, of course, under the circumstances, to decline an invitation so spontaneously and generously offered, and accordingly on the appointed night, the recipient of the compliment found himself in the old club-house of many memories greeted by troops of friends. The famous old mansion at the end of Salisbury Street, Strand, was once the residence of Mr. James Perry, editor and proprietor of the *Morning Chronicle* in the later years of the last century, and a tradition exists that in one of the upper rooms several of the famous 'Letters of Junius' were penned by that mysterious individual. Certain it is that few of the ancient buildings yet remaining in the Metropolis, which is changing every day, can boast of so many interesting associations. 'The Arundel Club,' remarks Mr. Herbert Fry in his 'London in 1885,' the last edition issued, 'has been the chief feature of Salisbury Street for more than twenty years. It was founded in 1859 for literary men and artists, whose club-house is at No. 12, the last edifice in the street upon the left-hand side of the way. From the balcony of this club one used to look below upon a busy scene of coal-heavers and their barges at the neighbouring wharf. Just beyond was the pier for the halfpenny steamboats, to and from which a continual stream of passengers seemed to flow uninterruptedly; except perhaps a few, who eddied, so to speak, round the picturesque old tavern known as the Fox-under-the-Hill. The Thames Embankment now occupies the site of the wharf; the river, once so near, has retired, with the barges and the coals and mine host of the Fox, to a respectful distance; but the relics of the old tavern, before which Charles Dickens remembered himself as a boy resting himself from his labours at the adjacent blacking factory on Hungerford Stairs, and watching the coal-heavers dancing to the sound of street music, are not yet demolished.' Those who now belong as old members to the Arundel Club, must miss when they enter its portals many a cheery voice that gave them salutation; but the recollection remains of many valued friendships formed, and many pleasant evenings passed, under a roof that has covered during its time a host of celebrities, whose names still linger familiarly on the public ear, and who in days gone by have provided a vast amount of intellectual gratification and amusement.

"On the verge of midnight every seat at the supper-tables had found its occupant, and many intending visitors, eager to be present, discovered it was then impossible to extend the accommodation afforded to the members and a very few invited guests. A burst of acclamation greeted the Chairman as he entered the room, and a general sympathetic

The famous trial of Lyons *v.* Home occurred between 1866 and 1867, Mrs. Lyons obtaining a verdict in her favour effecting a recovery of some £60,000."

feeling of regret was expressed when it was intimated that Mr. J. L. Toole was unable to be present through his prolonged attack of gout. Mr. Joseph Knight kindly became his substitute as Vice-president. The company comprised about one hundred and thirty gentlemen, chiefly representatives of literature and the drama, amongst whom were Messrs. Hatton, Comyns Carr, H. Loveday, G. Loveday, Bram Stoker, N. Peach, Hy. Taylor, Wilson Barrett, Chas. Wyndham, Barrymore, Mons. Oudin, Marshall-Wilder, Beerbohm-Tree, George Grossmith, Jonas Levy, T. Thorne, Macklin, J. A. Rose, H. Green, Rogers, Clifford Harrison, J. Fernandez, Gilbert Farquhar, Dixey, Willard, F. Lablache, F. Lealie, Proctor, Orlando Harley, H. Howe; Potter, Q.C.; L. Field, A. Calmour, Yorke Stephens, Moseley, Etherington, Hamilton, Monckton, Herries, C. J. Stone, Perring, Helbert, Jerningham, Roeckel, Cecil Howard, Reinach, Deane, R. Lee, C. Gilsea, E. Hughes, Drury Hughes, D. Smith, G. Eyles, Prince, R. Pain, G. D. Lister, W. Mayhew, Nigel Kingscote, Lightbody, Freeman, Burges, Lankester, W. R. McConnell, Jones, Sanger, Kinghorn, Andrews, Greg, G. S. Williams, P. Hardy, H. Nairn, C. W. Nairn, H. Plowman, Dr. S. Evans, Evans, Jun., G. Chilton, Williams, Parry, Saunders, Whitche, and others.

"After the customary loyal toasts, the Chairman proposed the health of the guest of the evening, dwelling at some length on Mr. Blanchard's life-long labours in the cause of dramatic art, and presenting him, on behalf of a few friends, with a silver teapot and stand. Mr. Irving was followed by Mr. Jonas Levy and Mr. C. J. Stone, in two eloquent and eulogistic speeches.

"Mr. Blanchard, who was visibly moved at the enthusiasm and kindness of those around him, in returning thanks, gave some interesting reminiscences of his career, playfully accounting for the very early interest he took in the drama by explaining that, as a baby, he had learned the letters of the alphabet from those large Covent Garden playbills, which not only impressed them on the mind, but also on the palm of the hand, so that you had always the rudiments of the English language at your fingers' ends. Mr. Blanchard mentioned that among the most treasured of his histrionic remembrances were these three. As a child, he had sat in the lap of that great tragic actress Miss O'Neil; as a boy, he had been kissed by Miss Fanny Kemble during a rehearsal in 1831 of *Much Ado About Nothing*, when her father played Benedick; and prouder than all was he, when a youth, of receiving one morning in Gower Street a complimentary slap on the back from the illustrious 'Jack' Bannister, whose name he had been taught to reverence as the most comprehensive actor who had ever lived since the days of David Garrick. Other illustrations of his early association with the stage and its votaries, were given in anecdotal form, and the speaker incidentally alluded, as a curious coincidence, to the circum-

"*July 3rd.*—To Opéra Comique to see a revival of *The Fool's Revenge*, opening, under the direction of E. W. Godwin, to introduce Mrs. Mackintosh (Francesca Bentivoglio) and Miss Janet Steer (Fiordelisa), both very passable,—one comely and stately, and the other young and energetic. Hermann Vezin, as the jester Bartuccio, very good indeed; William Herbert, Galeotto Manfredi; Otto Stuart, Serafico Dell'Aquila. The death of John Templeton,¹ the tenor vocalist, announced at New Hampton, aged eighty-four. What more old memories does this awaken! with recollections of

stance that it was on that night fifty years before he had written his first newspaper notice for a London morning newspaper. He was the deputy on the occasion of a dramatic critic who was unable to attend the production at the Lyceum of a new farce by an unknown author, and thus he (Mr. E. L. Blanchard) had the gratification of ushering into favourable notice Mr. John Oxenford, who afterwards admitted the great encouragement the perusal of those forty pleasant lines had afforded him.

"The toast of 'The Arundel Club' was proposed by Mr. Joseph Knight, and responded to by Mr. Peach.

"More speeches followed by Mr. Comyns Carr, and others.

"During the intervals of oratory, several gentlemen contributed to the general amusement, notably Mr. Grossmith, in a clever musical sketch of a pantomime, in which he introduced a striking and beautiful imitation of a harp solo; Mr. Fernandez recited 'The Level Crossing' in his best form; Mr. Marshall Wilder gave the series of imitations for which he has been so celebrated in London society during the season; Mr. Orlando Harley sang an air aria from *Aida*; and Messrs. Oudin, Dixey, Werner, Parker, and others, assisted in sustaining the festivities of the evening, or rather morning, as it was long after dawn when the company separated.

"Mr. Toole sent a message regretting inability to be present, but stating he should drink Mr. Blanchard's health in a bumper of soda and milk, the most potent beverage that a stern physician would permit."

¹ Born early in 1802, at Riccarton in Ayrshire, in the near neighbourhood of Burns's birthplace. Began life as a chorister, made his *début* at Drury Lane, October 14th, 1831, as Belleville in *Rosina*. Specially selected by Malibran as tenor to act with her. Studied in five days and played the part of Ottavio in *Don Giovanni*. Was excellent as Elvino in *La Sonnambula*. He accomplished an extraordinary feat, playing Elvino at Drury Lane, and Masaniello at Covent Garden, in the same evening. He afterwards travelled throughout Great Britain and the United States with an illustrated entertainment on British minstrels, which was very successful. He was buried at St. James's Church, New Hampton.

Madame Malibran. Criterion Theatre: morning performance of Wills's adaptation of 'Two Wooden Shoes,' called *The Little Pilgrim*, and Calmour's one-act tragedy of *Love's Martyrdom*.¹ 4th.—At Great Russell Street, Effingham William Wilson, of 11, Royal Exchange, and thus I lose another dear old friend, to whom I was greatly attached. 6th.—At Arundel Street, Strand, Mr. George W. Vickers, aged sixty-eight, my old publisher in 1840, and the first who encouraged the sale of good wholesome literature in Holywell Street."

"August 3rd.—Double birthday celebration party at Richmond, where we dine at the Greyhound, after walking through Kew Gardens. 5th.—Record the death of Charles Horsman,² the actor. He died in great poverty. 8th.—Our friend Plowman calls to tell us that our dear friend, C. J.

¹ Excellent as was Annie Hughes's performance of Bebee, which was distinguished by the most exquisite pathos and a charming naïveté, W. G. Wills' version was anything but a success. The characters were comparative failures, partly owing to the manner in which they were drawn, and partly owing to faults of representation. *Love's Martyrdom*: in this there was both poetry and humanity, but the action was scarcely quick enough for stage representation, being retarded by long soliloquies, which, though excellent, robbed the piece of much of its effect. Dorothy Dene showed very great promise and emotional power as Lady Winifred Marston, and H. B. Conway, who filled a most trying rôle as Lord Archibald Marston, did so to perfection. The play is founded on a legend that a cavalier, returning to his home desperately wounded, forces his wife to swear that rather than let him fall into the hands of the Roundheads she will slay him. Presently he is in a deep sleep, when an officer of the Commonwealth arrives. She fulfils her husband's behests, when, to her horror, she learns that it is a pardon and not a warrant for his seizure that the officer has brought, and she then stabs herself.

² He had been most unfortunate. His immediate cause of death was the result of two operations, which had been performed for some affection of the throat. He was born at Welshpool, Montgomeryshire, October 21st, 1825. First appearance, Theatre Royal, Plymouth, in 1835, as Albert to Macready's William Tell. He was for some years a scene-painter, but in 1847 accepted an engagement at the Theatre Royal, Birmingham, under Mr. Simpson. Made his London *début* at "Punch's Playhouse," now the "Strand," in 1851. In 1864 was with Miss Marriott at Sadlers Wells, and was for two seasons at the Lyceum, and subsequently at the Princess's. He was manager to Messrs. Gunn for two years, from 1875, of the Gaiety Theatre, and

Stone, passed away at his chambers in the Temple this evening. He was associated with many of the pleasant hours passed by my wife and self during the past dozen years. He leaves another broken link in a long chain of memorable friendships formed during the last quarter of a century. Aged forty-nine. He was the author of 'Cradle-land of Arts and Creeds' and 'Christianity before Christ,' and other works dealing principally with Indian subjects, and a little *brochure* which brought him much credit, entitled 'What happened after the Battle of Dorking.' He had been an ensign in the 35th and 24th regiments; was a member of the Inner Temple. 10th.—Record death of Donald W. King on the 7th inst. 17th.—Frank Harvey's new adaptation, called *Life and Death*, produced at the Grand. 28th.—I go in evening to Drury Lane, which re-opens with effective sporting drama, by Pettitt and A. Harris, called *A Run of Luck*.¹ The changing scenery admirably managed, and the piece an undoubted success."

"Sept. 4th.—See referred to in *Era* the death in Dublin of that excellent old actor I knew so well, Cornelius William Granby,² associated with the early memories of the Olympic and the Princess's. I calculate his age must have been a little over eighty-two. In 1838 his brother, 'Van Buren,' was the publisher of the *Parthenon*, to which I contributed. He was afterwards, in 1848, acting-manager at Cremorne, and in 1823 kept a tavern opposite Drury Lane stage-door. 12th.—Death of William Henry Montgomery,³ the clever

Theatre Royal, Dublin, but was compelled to resign the appointment through domestic affliction, and since that day had been most unlucky in getting engagements.

¹ Besides having the usual element of villainy defeated and virtue triumphant, this was one of the strongest sporting dramas that had been seen for years. The meet of the hounds, the lawn at Goodwood, the vicissitudes of the equine heroine Daisy, and her winning of a race there, were marvels of stage management and stage pictures. Alma Murray was the heroine, and J. G. Graham the hero. Edith Bruce, Harry Nicholls, E. W. Gardiner, and Sophie Eyre, were also included in the cast.

² His best characters were those of Polonius, Falstaff, and Father Tom.

³ Studied under Rooke and Shield, and composer of popular air, "Oh, had I but Aladdin's Lamp!" by which his memory will live

musical composer, aged seventy-five. He was the leader at the Royalty when Fanny Kelly first opened it, then called the Soho Theatre. 20th.—Death of John L. Hatton,¹ the musical composer, announced to have taken place this day at Margate. He was seventy-seven."

"Oct. 1st.—Harry Plowman brings me a Roman sword as a *souvenir* of Samuel Phelps, in whose possession it had long remained. From a close inspection I fancy it once belonged to Romeo Coates, the amateur of fashion.² 6th.—Death of Edward W. Godwin, F.S.A., on the 6th inst., at Great College Street, Westminster. He assisted in Wilson Barrett's recent stage productions, and was well known as an architect and a member of theatrical clubs. His age was fifty-five; others have recorded fifty-two. 25th.—All evening copying out first scene of Drury pantomime, which, from feeble fingers, I accomplish with great difficulty. Appetite entirely failing me at this time, and my work getting into terrible arrears."

"Nov. 5th.—In the *Illustrated* of this week George A. Sala refers to Frederick Marriott as the late editor and proprietor of the *San Francisco Letter*. F. Marriott originated *The Death Warrant*, printed at the *Sun* office about 1843, which

longest. Composed the music for upwards of fifty pantomimes. Was musical director at Sadlers Wells under Phelps and Greenwood, also at Covent Garden, Strand, and Lyceum. One of the oldest members of the Royal Society of Musicians.

¹ John Liphott Hatton, born in 1809 at Liverpool, came to London in 1832. In 1842 was appointed director of music at Drury Lane. His first opera, *Pascal Bruno*, being produced with success at Vienna in 1844. He remained for some time in Vienna, visited Hungary, and from that country took his *nom de plume*, "Czapek"—Hungarian for "Hat on." His songs were generally supposed to have been written by a Hungarian. Mr. Hatton was appointed conductor of the Princess's during the Charles Kean revivals. He wrote the oratorio, *Hezekiah*. His best-known songs are "Good-bye, Sweetheart," "To Anthea," "When Evening's Twilight," and "The Tar's Song." He was one of the best of teachers, the kindest-hearted of men, and full of playful humour.

² This sword was afterwards presented by E. L. Blanchard's widow to Henry Irving, whose letter of acknowledgment is produced at end of book.

he changed into *The Guide to Life*, which became *The London Mercury*; and in 1848 he started the halfpenny periodical *Chat*, with all of which I had some association, and Sala had especially with the latter."

"Dec. 5th.—Record for *Era* the death of Lin Rayne,¹ the actor, aged forty-seven. 8th.—Death of Robert Williams, the journalist, the leader-writer to *The Observer*, and for several years on *The D. T.*, afterwards on the staff of *The Standard*. He was an old member of the Arundel Club, and had been connected with newspaper literature for sixteen years. Forty-five at the time of his death. 10th.—A few friends call in to give me anticipatory congratulations on an event I never expected to take place, in recognition of my sixty-sixth year. For all blessings I am grateful. Self in a very reflective mood as to my life being yet spared, although a confirmed invalid. 27th.—Oh, what a mass of miserable nonsense I have heard this night, spoken in the pantomime ascribed to me, and with which I took some pains! All the poetry of the story taken entirely out, but most extravagantly placed on stage, and an enormous number of people employed; said to have cost £16,000—*The Forty Thieves*.² 28th.—Much touched by reading *The World* this day, in which I figure as the celebrity.³ 31st.—A dense fog, and no visitors. In consequence wife and I welcome in the

¹ John Charles Lin Rayne, born in Calcutta. First appeared in London at the Lyceum, October 3rd, 1868, as Faulkner in *The Rightful Heir*, a revised edition by Lord Lytton of his play *The Sea Captain*, or *The Birthright*, originally produced at the Haymarket Thursday, October 31st, 1859, with Macready, Miss Warner, Helen Faucit, Mrs. W. Crawford, Howe, Phelps, and O. Smith, in the cast. Was a member of Barry Sullivan's company at the Holborn, but made his greatest successes at the Vaudeville. Was specially selected for Sir Benjamin Backbite by the Bancrofts at the Prince of Wales's Theatre.

² Ali Baba, Harry Nicholls; Cogia, Herbert Campbell; the Donkey, Charles Lauri, junr.; Cassim, Robert Pateman; Morgiana, Connie Gilchrist; Ganem, Edith Bruce; Mrs. Cassim, Miss M. A. Victor; Abdallah, Edith Bland-Brereton; Camaralzaman, Dot Mario; Sinbad, Minnie Mario; and Aladdin, Marie Williams.

³ This entry refers to No. 485 of "Celebrities at Home," which appeared in *The World* under the heading "Mr. Edward Leman Blanchard in Adelphi Terrace." It is such an interesting and genial

New Year by ourselves; and I heartily thank God for the many blessings I have received during the last twelve months, for which I have every reason to be grateful."

Total, £520 18s.

description of E. L. B., his home, his surroundings, and his pursuits, that it is given *in extenso* :—

"When Sir Walter Raleigh, Lord Warden of the Stannaries, wrote and smoked in his turret-study at the top of Durham House, he experienced the keenest delight from the prospect, which he always described as 'the pleasantest in the world.' Dr. Johnson and Mr. Boswell are commonly supposed to have entertained a similar opinion when they looked down on the Thames, some two centuries later, from the then brand-new terrace on solid arches which still immortalizes the 'four Scotchmen by the name of Adam,' and has buried out of sight every vestige of the stately palace where Henry VIII. often feasted, where the ill-fated Lady Jane Grey was married to Lord Guilford Dudley, and where Lord-Keeper Finch lived and died. Modern improvements have of late done a great deal to change the appearance of 'The Terrace' in which David Garrick passed the last seven years of his life. The Embankment, with its Cleopatra Needle, its trim gardens, and its statues of Burns and Raikes, has supplanted the mud-bank which once almost invaded the Adelphi Arches, and the modest Adam frontages, which were in their day the object of Horace Walpole's sarcasm and epigram, have disappeared behind an imposing and elaborate casing of Portland cement. The old houses, however, with their steep stone staircases, characteristic classical mantelpieces, and solid oak doors, are there still; and few will be inclined to quarrel with the happy accident which has placed the home of Edward Blanchard between the abode of the famous actor and the present head-quarters of the Royal Literary Fund.

"Christmas is close upon us once more, and the mist hangs heavily over the Thames as you struggle vainly for a time to ring the bell beneath which is inscribed the familiar name of Blanchard. You step back in your perplexity to examine once more the terra-cotta Garrick tablet to the right, and your anxiety is greatly relieved when the door is at last opened by Mrs. Blanchard herself, who, with much kindly explanation concerning the 'suspension' of the normal functions of the bell, leads you up past the rooms sacred to Mr. George Crawshay and Iron, to the mysterious portals of the Palace of Pantomime. The diminutive name-plate reminds you of Bedford Chambers, and the period of Mr. Blanchard's bachelorhood. A bold legend on the door-mat peremptorily calls your attention to the necessity of wiping your shoes, and in a few seconds you find yourself looking over the fog at the dim outlines which stretch from Woolwich Arsenal and Greenwich Observatory to Richmond Park and the Pagoda at Kew. You

presently discover that Mrs. Blanchard's pleasant drawing-room is the *sanctum sanctorum* of philanthropic Emigration, and the haven of rest and safety for educated gentlewomen in distressed circumstances. The centre table is covered with letters and telegrams; the Brussels carpet is somewhat worn by the steps of Mrs. Blanchard's sorrowing *protégés*, who come from the office in Dorset Street to tell her the story of their woes; and your hostess can speak with equal authority of scientific dressmaking, South Kensington cookery, the colonies, and, of course, the drama. Mr. William Archer has just climbed up to her husband's workroom for a chat about the history of West's Toy Theatre and the palmy days of the Coburg; and, while you wait, your glance wanders involuntarily to the pictures on the walls. There is the landscape which Mr. James, the octogenarian ex-lessee of the once popular Queen's Theatre, Tottenham Court Road, painted a year or two ago for Edward Blanchard, who in 1837 wrote him scores of soul-thrilling dramas, at ten shillings an act; here hangs John Emery's water-colour of St. Margaret's Bay. A portrait of genial W. H. Payne (the 'young Payne' of the old Mile End Pavilion), reminds you forcibly of his son, whom we shall all see and applaud at Drury Lane on Boxing Night, and presents a striking contrast to the sterner face of W. C. Macready. Mrs. Blanchard is showing you the wonderful etchings over which her husband's brother worked himself to death at the age of twenty, when you hear Edward Blanchard's foot on the stairs, and he comes forward in his velvet skull-cup and loose writing-jacket of Swiss satin, to bear you away to his own room on the third floor, where he has just been feeding the pigeons and sparrows while he talked to Mr. Archer of West's and Skelt's. In the dimly-lighted little vestibule, Phelps's own sword hangs below the Ally Sloper Award of Merit, and close to the portrait of old Tom Rouse of the Grecian Saloon, for whom Mr. Blanchard wrote *Arcadia* in 1840. The carpet in the study is rendered invisible by the array of book-cases, tables, and old-fashioned bureaux, and it is with some difficulty that you find your way to a chair by the fire, while Mr. Blanchard seats himself before the writing slope, on which just now repose the last sheets of *The Forty Thieves*, an unfinished article for the *Daily Telegraph*, and a pile of answered and unanswered theatrical queries for *The Era*. The cardboard clown fixed in front of his desk reminds him that his Drury Lane work is not quite completed, and just opposite him always hang the portraits of David Garrick, James Robinson Planché, and John Oxenford. As might be expected, there is a good deal to be seen which savours pleasantly of pantomime. A little brass clown is attached to the penwiper; one of the deep table-drawers is filled with the conjuring tricks which give so much pleasure to the child-visitors, who are always welcome in Adelphi Terrace; and in a recess hard by are buried the 'books' of some five-and-thirty pantomimes, from *Harlequin Hudibras* of 1852 down to last year's *Aladdin*.

"It is only right that I should smoke," says the venerable Genius

of Pantomime, as he fills a huge well-coloured meerschaum bowl, bearing a silver plate recording its presentation by E. T. Smith to 'the celebrated author of six consecutive Christmas Annals;' for 'we are now sitting on the site of Durham House, where Raleigh smoked his first pipe in England. It was in this very room that Benjamin Disraeli was born, just eighty years ago; and it was here, too, that Rowland Hill planned the scheme of the Penny Post. David Garrick once slept next door, and these associations, and every object around me, are wonderful helps to the pleasures of reverie. In the corner near the door is Clint's picture of my father, with Charles Mathews and John Liston, in *Love, Law, and Physic*; next to it is one of his playbills, and there is Garrick's mask, taken after death.' By the side of a Chippendale bookcase Edward Blanchard points out with pride an engraving of Mrs. Garrick as the beautiful Eva Violetta, and her portrait as a hale old woman of ninety; and tells you the story of how he comes to be, through her, only 'two shakes of the hand removed' from the great Garrick and all the famous *literati* of his time. Mr. Blanchard revels in the relics and reminiscences of the past. He first learned his letters from the Covent Garden playbills; as a child he sat in the lap of the famous Miss O'Neil; and was kissed by Miss Fanny Kemble. 'Jack' Bannister, stricken down with years and gout, once slapped him on the back in Gower Street; and for your special delectation produces an annotated scrap-book, about which one might well write a volume. As he turns slowly over the leaves, and comments on their contents, you seem to see before you in the flesh the great Grimaldi in his chariot, 'Romeo' Coates, 'handsome' Mr. Abbot, portly John Banks (the noted provincial manager and *gourmand*, who used to eat oyster sauce with plum-pudding), James Wallack, clever and courtly Frederick Yates of the Adelphi, Geoffrey 'Muffincap' Wilkinson, beautiful Mrs. Mountain, and Talma. Charles Mathews stands on the stage once more as Flexible, you admire that master-mime John Liston as Lubin Log, and you look on Dr. Camphor in the person of William Blanchard. There is Mr. Keeley as Orange Moll, and Macready as he first played Romeo at Covent Garden; there is Frederick Vining, the original Count Friburg, in *The Miller and His Men*, and there Thomas Rice, the original Jem Crow. In due course you are introduced to splendid 'Jack' Bannister as Major Feignwell, to George Wild as Demosthenes Dodge, to Harriet Mellon, long before she dreamed of being Mrs. Coutts or Duchess of St. Albans; to William Farren the elder; to Greenwood, the great Drury Lane scene-painter; and to young Mr. J. L. Toole (already with his thumbs in his waistcoat) as 'My Friend the Major.' You read letters from Laurence Sterne, Pierce Egan, Walter Scott, and all the Keans and Kembles; there is a long epistle from Charles I. to Lord Essex which, if it had been delivered, might have changed the whole history of England; and the coloured print of Mr. Norman, as the Sultan of Cashmere, elicits the story of the usually staid and severe John Kemble making the tour of Covent Garden Market on an elephant

after supper. Mr. Blanchard is showing you a striking print of Carl Maria von Weber leading *Der Freischütz*, which reminds him that Weber's centenary is being celebrated in the Crystal Palace at the very moment he is speaking to you, when a glance at the little clock which supports a view of the Thames from his window, by his friend George Callcott, causes you some alarm, and you hastily prepare to take your departure. Your host at once calms your fears, and you learn that the time is kept uniformly just two hours fast, to regulate the stay of the many guests who come to the Adelphi Terrace on Friday evenings to chat over old times, to smoke the well-blackened pipes, which are carefully preserved as relics, and to quaff whisky and water from a glass loving-cup, into the bottom of which its hospitable owner has inserted a musical-box, which plays the one tune of 'Auld Lang Syne.' Mr. Blanchard thinks this device almost as necessary as the forced inactivity of the door-bell, which dates from the days of Edward Sothorn and the infancy of the green-room, the Junior Garrick and the Arundel Clubs.

Edward Blanchard has by this time exchanged Mr. Smith's present for a humble pipe of clay, which he smokes with evident pleasure while he talks to you in the twilight of his father, the great comedian, whose portrait as Sir Andrew Aguecheek is ever near him. Countless lamps and lights now begin to sparkle through the cloud of mist outside, and the fairy-like scene on which you look down seems to impart new fire and energy to the story of early struggles and successes, which you listen to with respectful attention. At fifteen, Edward Blanchard was producing a scientific magazine at the munificent salary of ten shillings a week; before he was twenty he had written some thirty dramas, farces, and burlesques; and he was barely of age when he was retained as stock-dramatist at the Olympic. In the following year he was editing *Chambers's London Journal*, sketching out *The Artful Dodge* and other comedies, planning *The Astrologer*, and beginning to throw off a series of graphic descriptive guide-books. Since that time, the ever-industrious editor, dramatist, annotator, compiler, critic, novelist, and pantomime-creator, has never had a spare moment. He has always found time to furnish Drury Lane with its Christmas Annual, and he speaks with much enthusiasm of the strenuous efforts of his friend Augustus Harris to make *The Forty Thieves* worthy of the memorable year; which, by a coincidence, happens to be the jubilee of his literary career. Edward Blanchard's work has filled a conspicuous place in *The Daily Telegraph* for a quarter of a century, and he is one of the chief contributors to *The Era*. In the midst of all his occupations, he finds time to take a deep interest in the good deeds of his untiring and devoted wife; whom he married late in life, but who was, he frankly confesses, the Catherine or Carina who in his youth was the prototype of the ideal heroines of his Tottenham Court Road dramas. A loud knocking is heard at the door; a troop of little nephews and nieces have determined to take by storm the stronghold of the elfs and goblins, and to investigate for themselves the mysteries

1887.

"FORGETFULNESS.

"For each day brings its petty dust
 Our soon choked minds to fill ;
 And we forget because we must,
 And not because we will."

"*Jan. 18th.*—The three-hundredth performance of *Faust* at the Lyceum ; attend the celebration and write the notice. *20th.*—Announced the death of Nelly Power,¹ in her thirty-fourth year ; a young singer with peculiar talent for making her songs 'go.' *22nd.*—The new comic opera, *Ruddigore*,² or, *The Witch's Curse*, produced at Savoy this evening."

of pantomime ; Miss Caroline Blanchard, aged ten, waves triumphantly over her head her last contribution to *The Lady's Pictorial*, and their uncle's conjuring-drawer is speedily opened in self-defence. You reluctantly leave the merry party to their fun and frolic ; shouts of joyous laughter greet your ears as you pass down the long, cold staircase ; and you return to the busy Strand with a deep feeling of sympathy for the simple-hearted man and kindly writer, who has certainly contributed more than anybody else to the mirth of two generations of English children, and whose name will ever be honourably remembered as one of the ablest illustrators of the fairy mythology which each Christmas-tide finds its home within the historic walls of Drury Lane.

¹ Born in London, April 10th, 1854. First appeared at the Canterbury, and, as is usual with so many music-hall artists, soon was engaged for pantomime, appearing at the Surrey under Mr. William Holland's management for several seasons. She then took a higher flight, and played, at the Vaudeville, Don Roderigo in *Don Carlos*, the Earl of Essex in *Elizabeth*, the Princess Badoura in *Camaralzaman*, Prince Precious in *The Orange Tree and the Humble Bee*, Glaucus in *The Very Last Days of Pompeii*, and Apollo in *Romulus and Remus*. After playing in pantomime again at the Surrey, she went back to the music halls, where she was an immense favourite. Nelly Power was at her best perhaps in caricaturing what is known as the Masher type. She sang at the Trocadero only the Saturday before her death.

² Book by W. S. Gilbert, music by Arthur Sullivan. Robin Oakapple, George Grossmith ; Richard Dauntless, Durward Lely ; Sir Despard Murgatroyd, Rutland Barrington ; Old Adam Goodheart, Rudolph Lewis ; Rose Maybud, Leonora Braham ; Mad Margaret, Jessie Bond ; Dame Hannah, Rosina Brandram ; Zorah, Josephine Findlay ; Ruth, Miss Lindsay ; Ghost of Sir Rupert Murgatroyd, Mr. Price ; Ghost of Sir Roderic Murgatroyd, Richard Temple.

"Feb. 5th.—Opéra Comique opens to-night; Kate Vaughan in *The Rivals*; and the Prince and Princess of Wales and family are present.¹ 7th.—Strand Theatre: *Jack in the Box*; ² Fanny Leslie very clever in this musical melodrama. 27th.—At Liverpool record the death of Charles Sullivan, at the age of thirty-nine (real name, Charles Gasken); and of Mrs. Henry Marston,³ at the age of seventy-seven, an admirable actress in the Phelps and Greenwood company at Sadlers Wells."

"March 7th.—Caroline Parkes,⁴ widow of Charles Fenton,

Ruddigore was not generally accepted as among the best of the Savoy productions.

¹ Sir Anthony Absolute, James Fernandez; Captain Absolute, Forbes Robertson; Faulkland, Arthur Elwood; Bob Acres, Lionel Brough; Sir Lucius O'Trigger, Forbes Dawson; Fag, Charles Fawcett; David, Sidney Brough; Mrs. Malaprop, Mrs. John Billington; Julia, Florence Cowell; Lucy, Julia Gwynne. Kate Vaughan's Lydia Languish was much admired; it was dainty, and yet not wanting in spirit. An innovation was made in the introduction of a gavotte in the third scene of the second act. Mrs. Billington gave an original but a good reading of Mrs. Malaprop.

² Written by G. R. Sims and Clement Scott. Fanny Leslie played Jack Merryweather, and had to assume a number of disguises, the character of which she very efficiently represented, singing and dancing with great spirit. One special feature was the excellent performance of J. A. Arnold as Carlo Toroni, an Italian padrone of the cruellest nature.

³ Was born in London in 1810, and was the daughter of John Baptiste Noel, who, encouraging her predilection for the stage, articulated her to Nathan. First appearance in public, August 18th, 1826, as Annette in *Blue Devils* (Frank Matthews played Meagrim), at the Catherine Street Theatre. It was while playing on the Norwich circuit she married Henry Marston, in 1830; was absent from the stage until 1844, when she joined Phelps in his Shakespearean and other revivals, playing old women. Was a great favourite. Afterwards appeared at the Adelphi, Princess's, and Lyceum. Her nurse in *Romeo and Juliet*, Pauline in *A Winter's Tale*, and Dame Quickly in *Henry V.*, were excellent, and were highly praised by Her Majesty the Queen when Mrs. Marston played at Windsor Castle.

⁴ Though she gained great success as a columbine, in which capacity she first appeared at Sadlers Wells, in 1849, Caroline Parkes was no mean actress, and played responsible parts at that theatre, under the Phelps and Greenwood management, in Shakespearean plays, but her songs and dances were most appreciated for their spirit and "go."

died. 11th.—Young Lytton Sothorn¹ died this day in Duke Street. He was playing at the Royalty up to Saturday last, and could hardly be more than thirty-five. 12th.—Mapleson opens Covent Garden for an Italian Opera season at reduced prices.² 17th.—Viscountess Strangford leaves for Suez in the *Lusitania*, to open her hospital at Port Said. 26th.—Wife terribly shocked by a telegram from Naples announcing the death of her beloved friend, the good and philanthropic Viscountess Strangford, who died on board the Orient steamer *Lusitania*, on her way to Port Said. This casts a great gloom over our household, where she was dearly loved and honoured. 29th.—Mrs. Brown-Potter appears to-night at the Haymarket in *Man and Wife*.³

“April 8th.—At his chambers in Dane’s Inn, Horace Charles Alexander Green passed away, aged sixty-five years; buried in Brompton Cemetery. The strange coincidence; on the same day the ‘Pickwick and Leather Bottle Inn’ at Cobham, where we had so often met, was burnt down. 16th.—To Royalty, which re-opens with Willie Edouin as John Sherwin and Alice Atherton as Ivy his daughter, in a new four-act comedy drama by Mark Melford, called *Ivy*, which goes off very well, being well acted: Olga Brandon, Elinor

¹ Edward Lytton Sothorn was born June 27th, 1851, and was the eldest son of E. A. Sothorn. First appeared as Captain Vernon in *Our American Cousin*, July 24th, 1872, at Drury Lane, but completely adopted the stage as a profession in America, when he played the Viscount in *The Marble Heart* in 1873, at the Walnut Street Theatre, Philadelphia. Toured for a year with his father, playing juvenile lead at the Theatre Royal, Birmingham, in 1874, and Bertie Thompson in *Home*, at the Haymarket, February 1875. After some time he went to Australia, appearing in the parts his father had made famous. Made his first really big hit as Cecil Leighton in *Crutch and Toothpick*, at the Royalty, in 1879. Was excellent in farcical comedy. His last part, perhaps his best, was that of Noel Goldring in *Modern Wives*, at the Royalty.

² *La Traviata*, with Mdlle. Lilian Nordica as Violetta.

³ Mrs. Brown-Potter, who played Annie Silvester, was an American “society” actress. Her beautiful face and pleasing voice were at this time her best recommendations, but she improved later, and became a capable artist. The Geoffrey Delamayn of E. S. Willard was almost too powerful. H. Kemble was excellent as Sir Patrick Lundie, but the best performance was that of Charles Collette as Bishoppiggs.

Grainger. 18th.—Our dear friend's (Lady Strangford) body, having been embalmed at Naples and brought to England, is buried this day at Kensal Green. A large concourse of friends, and a number of the nurses and members of the St. John's Ambulance Society, wreaths and floral tributes being sent by members of the Royal family and many other philanthropic bodies, relations, and personal friends. 20th.—The death of my old friend James Abraham Héraud, in his eighty-eighth year. He resigned his position as dramatic critic to the *Athenæum* in 1868, when he was succeeded by Joseph Knight.¹ He entered the Charterhouse in 1873, where he died on Tuesday night, attended to the last by his daughter, once well-known as an actress: Edith Héraud. 23rd.—The last night of the Drury Lane panto. of *The Forty Thieves*, which is played for the one hundred and fifty-fifth time, while, as a rule, pantomimes remained on the boards only fifty-five nights. My wife received in her private box, Mrs. Edward Ledger, Miss Geneviève Ward, Miss Lowe (editress of *The Queen*), and many other literary friends. Augustus Harris was presented with two silver salvers in commemoration of the unprecedented successful run from December 27th, 1886, to April 23rd, 1887. In his speech he announced that *Blue Beard* would be his next pantomime, written by E. L. B. 25th.—To the Gaiety morning performance, a new comedy drama, very admirably acted, called *Twice Married*,² written by Clement O'Neill and Henry Sylvester."

"May 9th.—The Farren and Conway Company open at the Strand Theatre with *Clandestine Marriage*,³ which it seems the modern audience do not care about."

¹ Joseph Knight, barrister, editor of *Notes and Queries*, and possessor of one of the finest dramatic libraries in England.

² This was a noticeable play, in that Fred Leslie appeared in a strong melodramatic part, as Mark Jessop. In the opening scene there is much of the Mark Tapley. Through the woman he loves leaving him, he loses his reason, which is restored to him by her return. Mr. Leslie having been so much connected with comic opera and burlesque, his dramatic strength came as a surprise to many. Cicely Richards was clever as Mopps.

³ In this William Farren assumed the rôle of Lord Ogleby, made so famous by his father, and upheld the family name. Canton and

"June 1st.—Hear of the death of J. P. Knight,¹ the composer of 'She wore a wreath of roses' and Braham's famous song, 'Rocked in the cradle of the deep.' He died at the age of seventy-five. John Wilson Ross also passed away this week, at the age of sixty-nine. As an essayist he was one of my earliest associates in 1846 on *Stiff's London Journal*. He was born at St. Vincent, West Indies, where his father was Speaker of the House of Assembly. Educated in England, he returned for some time to the West Indies, but ultimately settled down in London and devoted himself to literature. He is announced in the *Athenæum* of this week to have been the author of a clever book called 'Tacitus,' and 'Braccioli,' and the tragedy entitled *The Earl's Revenge*, founded on the story of Lady Jane Grey; works quite unknown to me. 3rd.—Also, in this week 'Little' William Clark,² so many years with Buckstone at the Haymarket,

Brush were well played by Robert Soutar and Mark Kinghorne; Reeves Smith was an earnest Lovewell, and H. B. Conway, as Sir John Melvil, looked remarkably well, and, besides acting to everyone's satisfaction, delivered Garrick's prologue with due emphasis and weight.

¹ Joseph Philip Knight was the son of a clergyman, the Rev. Dr. Francis Knight. He was born at Bradford-on-Avon, July 6th, 1812, and until twenty he composed his first six songs under the name of Philip Mortimer. He collaborated with Haynes Bayley, and, besides the two songs mentioned, composed "Of what is the old man thinking?" "The Veteran," "Days gone by," and "The Grecian Daughter." Thomas Moore wrote the words for him for "The Parting" and "Let's take the world as some wide scene." Mr. Knight went to America in 1829, and remained there two years. Among other songs that are well known are "Beautiful Venice," "Say, what shall my song be to-night?" "The Dream"—words by the Hon. Mrs. Norton. After his marriage he lived for some time on the Continent, and did not do much, but when he returned he produced "Peace, it is I," "The Lost Rose," "The Watchman," "The Anchor," "Where is the place of thy rest?" and the duet, "Where the roses grow." He composed altogether some two hundred pieces, but died in straitened circumstances at Yarmouth.

² William Clark was intended to follow music as a profession. He studied under John Loder, and played the violin at the Bath Theatre. Took to the stage in 1833, at Weymouth; came to London to the Surrey in 1837; joined the Theatre Royal, Haymarket, company, Easter 1838, and continued a member for just upon forty years. He died on the 3rd of June.

died at the age of seventy-one. 11th.—Our wedding-day anniversary. I only wish we both retained the health we enjoyed thirteen years ago, both being now under medical care. 17th.—Much grieved at hearing that our dear nephew Shep. Reeves passed away this morning, sinking under the effect of a recent operation. Household much upset at this unexpected event. He will be much missed by me, as he was my constant friend and companion of late. 20th.—Jubilee celebration general, and with tickets and invitations to see everything we are both compelled to stay indoors, being confirmed invalids."

"*July 3rd.*—A fine day ; I take my dear wife a turn round the Terrace, being her first walk after her recent illness. *22nd.*—The last night of the Court Theatre,¹ now to be demolished. Go and hear Clayton's valedictory speech. *27th.* Miss Caroline Heath,² who became the wife of Wilson

¹ To celebrate the occasion, the first acts of the *Schoolmistress*, *Dandy Dick* and *The Magistrate* were given, and most properly, for, excellent as had been Mr. Clayton's company, there was no doubt that Mr. Pinero's clever farces insured the success to the managers, John Clayton and Arthur Cecil. With the closing of the theatre the partnership was dissolved, but Mr. Clayton announced in a very good speech that he would reopen the new theatre not many yards from the present one, referring, of course, to the existing Court Theatre, which, unfortunately, he did not live to see completed, but in which the interests of his family were represented by Arthur Chudleigh.

² Originally intended for the opera, from her possessing a contralto voice of much value. While gaining some knowledge of stage business with amateurs, Miss Heath displayed such undoubted ability that an engagement was secured for her in Charles Kean's company, and she appeared, September 18th, 1852, as Stella in *The Prima Donna*, and made a most promising *début*. She remained with Kean for several years, and took part in his great revivals. Played Bianca in *Marco Spado*, 1853 ; in 1855, Anne Boleyn in *Henry VIII.* ; in 1858, Ophelia and Cordelia. She played before the Queen, at Windsor and Osborne, Miranda in *The Tempest*, Mrs. Oakley in *The Jealous Wife*, and Julia in *The Rivals* ; was appointed Private and Dramatic Reader to Her Majesty, and was held in high esteem by the Queen. In September 1859 Miss Heath went to Sadlers Wells, and played Juliet, Mary Thornbury in *John Bull*, and Fiordelissa in *The Fool's Revenge*. She played the Queen to Charles Fechter's *Ruy Blas* in 1860, at the Princess's ; Pauline in *The Lady of Lyons* and Julia in *The Hunchback* ; in 1863, the Witch of the Alps in *Manfred*, at Drury Lane. One of her greatest impersonations

Barrett, died at Worthing; an actress of much force and refinement. Also Henry Mayhew,¹ at Tavistock Street, Bloomsbury; buried in Kensal Green Cemetery."

"*Aug. 3rd.*—The triple annual birthday celebration at the Crystal Palace. We have invited up my nephew Walter and all his family for the summer holiday, his wife being the third born on this day, and the children never having seen 'Uncle Ned' before. The day a great success, and notable by a long chat with Charles Hengler, who appeared in perfect health, but who died soon after. *25th.*—Announcement through Mr. Le Sage that an important event in my life occurs. I am henceforth to be spared the terrible duties of dramatic critic for *D. T.*, and that I am honourably to retire on half-pay: the only one of the staff ever pensioned. *27th.*—Memorable for being the last day of my old *Daily Telegraph* salary, and retirement from my work of thirty years. Write letter of thanks to Mr. J. M. Levy, which is afterwards gracefully and graciously acknowledged.

'*August 27th, 1887.*

'MY DEAR MR. LEVY,—In the course of a pleasant interview at the office on Tuesday night, Mr. Le Sage apprised me of your most gracious and generous offer that I should henceforth be permitted to retire upon half-pay. I need scarcely say that I accept your very considerate proposition with heartfelt gratitude.

'Nearly thirty years have elapsed since I had the honour of being asked by your son, Mr. Edward, to contribute to the columns of *The Daily Telegraph*, and ever since I have felt a sustained interest in the prosperity of that journal and a reverential regard towards yourself

was Lady Isabel in *East Lynne*, at the Surrey, 1867; Margaret Ramsay in *King o' Scots*, Drury Lane, 1868; but her greatest of all was Jane Shore, Princess's, 1877, which was thoroughly appreciated all over the kingdom. For some years before her death Miss Heath had been a very great sufferer from mental depression.

¹ Born in 1812; educated at Westminster for the law. *The Wandering Minstrel*, in which little Robson was afterwards so famous, was written by him, and was produced at the Fitzroy Theatre, Tottenham Street, in January 1834, Mitchell as Jem Baggs. In 1838 his farce, *But However*, in which Harry Baylis collaborated, was produced very successfully at the Haymarket. He was one of the founders of *Punch* in 1841, but will be best remembered for his work on "London Labour and the London Poor," originally produced in the *Morning Chronicle*. He was also a general writer of considerable merit.

and family. I cannot, however, disguise from myself that I am no longer equal to the demands necessarily made upon those called upon to attend to the greatly increased claims of the theatres; and am, besides, not altogether in accord with the dramatic tendencies of the present day, and thus find it is a great relief to be spared from writing at midnight about productions which have very frequently greatly wearied me some hours before. Not without some personal satisfaction I nevertheless reflect that during the period I have had the distinction of being placed on your literary staff, I have never had an angry reply to anything I have written. And that always ready with my copy in all weathers, I have never once charged my cabs to "office expenses." With the help you so kindly afford me, I shall be able, I hope, to write a dramatic work which you may live to read and approve.

'With every feeling of sincere thankfulness for your long continued kindness and consideration.

' Allow me to remain,

' Yours most gratefully and faithfully,

(Sd.) 'E. L. BLANCHARD.'

(Posted this letter Sunday, August 28th, 1887.)

' FLORENCE COTTAGE, RAMSGATE, *Monday*.

' DEAR MR. BLANCHARD,—I am pleased to find my proposal accords with your own desires, and sincerely hope you may long be spared to enjoy its advantages. Asking you to offer my best regards to your good wife,

' Believe me, always yours,

(Sd.) 'J. M. LEVY.

' E. L. BLANCHARD, Esq.'

" *Sept. 2nd.*—Death recorded this day of Dr. Strauss, associated with many of my early memories, and known as the 'Old Bohemian' of the Savage Club. *5th.*—New Exeter Theatre burnt down, with the loss of one hundred and forty-six lives.¹ *10th.*—The opening of the Lyceum Theatre for the

¹ The theatre had only been opened a fortnight, and was one that, from the designs by C. J. Phipps, the celebrated theatrical architect, had been built with every regard for safety. *Romany Rye* was the piece that was being played, and the audience was large. When the fourth act was drawing to a close, about half-past ten, the curtain was suddenly lowered, which at first caused considerable laughter, as it was looked upon as a mistake; but almost immediately there burst forth flames from it, and it was then seen that the stage was ablaze. The actors and actresses escaped by ladders and fire-escapes, and lost everything. In the front of the house a scene of the wildest panic and confusion ensued. People fainted and were trampled upon, and, no doubt, some were suffocated from the thick smoke. The casualties, which were so frightfully heavy, occurred principally among the

Mary Anderson season with *The Winter's Tale*.¹ 12th.—Death of Sir Charles Young, the dramatist, recorded in the evening papers, aged forty-eight. His last production was *Jim the Penman* at the Haymarket.² 25th.—A memorable anniversary. The *Sarah M.* left New Zealand with Carina (now my beloved wife) twenty-five years ago, and we spend a pleasant hour reviewing the past. 28th.—Death of Charles Hengler³ recorded, of circus celebrity, in his sixty-sixth year.”

occupants of the upper circle and gallery. The theatre was built in the year 1885, soon after the former Exeter Theatre was destroyed by fire, which took place in that year. Mr. Phipps could give no information as to the origin of the fire, but stated that had an iron curtain been used, the probability is that the blaze would have been shut off, and would thus have prevented such great loss of life. The theatre was calculated to hold some nineteen hundred people; cost £5,000 in building. The staircases appeared, too, well adapted for easy exit. Benefits were got up for the sufferers, and realized considerable sums.

¹ This performance was specially noticeable in that Miss Mary Anderson doubled the parts of Hermione and Perdita. The latter was an exquisite impersonation; the former was distinguished by queenly dignity and a grandness in her sorrow. And those who may be specially mentioned for distinction and excellence, are:—Forbes Robertson, as Leontes; J. Maclean, as Camillo; Sophie Eyre, as Paulina; and F. H. Macklin, as Polixenes. Fuller Mellish was fresh and natural as Florizel. Zeffie Tilbury's Mopsa was full of animal spirits, and Charles Collette's Autolycus, if a trifle modern, was very humorous. The other principals in the cast were: Mamillius, Mabel Hoare; Cleomenes, Arthur Lewis; Old Shepherd, W. H. Stephens.

² Sir Charles Lawrence Young, Baronet, died on Sunday afternoon, September 11th, at Hatfield Priory, Chelmsford. Was born October 31st, 1839, and was the third son of Sir William Lawrence Young, M.P. for Bucks. He was a barrister, and held an appointment as Copyright Commissioner, and was an excellent actor. His best-known works were:—*Shadows*, produced at the Princess's, May 7th, 1871; *Charms*, Queens, July 26th, 1871; *Montcalm*, Queen's, 1872. He also wrote, amongst other works: *Yellow Roses*, *For Her Child's Sake*; and collaborated, with Miss Florence Marryat, in *Gilded Youth* and *Miss Chester*. He will be longest remembered through his *Jim the Penman*.

³ Charles Hengler's death was very sudden. He had retired to rest the night before apparently in perfect health, but was found dead in his bed in the morning. He had been for some years suffering from weak heart. He was the son of a noted equestrian and tight-rope dancer. He had been connected with Andrew Ducrow, at Astley's, for many years. Charles Hengler had established circuses in Edinburgh,

"Oct. 17th.—Hear that Kate Munroe¹ died this morning of malignant jaundice. She was the daughter of Dr. Lyster, of New York, and for some time a popular *opéra-bouffe* actress. Her age was, I think, about forty. 31st.—At his residence, Hamilton Terrace, Professor Sir George A. Macfarren,² Principal of the Royal Academy of Music, aged seventy-four."

"Nov 2nd.—Death of Jenny Lind Goldschmidt,³ aged

Glasgow, Liverpool, Hull, Dublin, and London; and in the last-named place, in 1871, he opened, in Argyll Street, Hengler's Cirque, which was distinguished by the elegance and refinement of the entertainments.

¹ Kate Munroe was born in New York in 1848. When twenty-one years of age she left America for Italy, and studied singing at Milan for three years, when she made her first appearance in *Don Pasquale*. Was a brilliant success; and she followed up Italian Opera in Italy until 1873, when she accepted an engagement for the Italian Opera. She had evidently overworked herself, and therefore adopted *opéra bouffe*. Made her first success in it on September 26th, 1874, as Catherine in *The Love Apple*. She was famous in *The Bohemian Girl* and *Madame Angot*. Was the original Germaine in *Les Cloches de Corneville* (English version); and also contributed much to the success of *Chilperic*, *Spectresheim*, *Voyage dans la Lune*, *Le Roi Carotte*, and the *Black Crook*. *The Merry Duchess* owed much of its success to her, as also did Violet Melnotte's production of *Erminie*. Since her marriage in 1885 Miss Monroe had not been seen much on the stage.

² Born March 24th, 1813, and was the son of the noted critic and dramatic author of the same name. Sir George Macfarren, who had commenced his musical education under his father, continued under Charles Lucas, and entered the Royal Academy of Music in June 1829, where he remained until 1834. His first compositions date from 1828, his *Chevy Chase* in 1836, and in 1838 his *Devil's Opera* at the Lyceum. A little-known work of his was composed in 1840, produced at Drury Lane in that year, entitled *An Emblematical Tribute*, on the Queen's marriage. He was entrusted with the editing of several important works by the Handel Society, and M. Laurent appointed him conductor of Covent Garden Theatre in 1844. He filled the same position for English Opera at Drury Lane and the Princess's. He composed several cantatas, the opera of *Robin Hood*, and also some oratorios. His works on harmony and counterpoint were much valued. He was a member of the R.A.M., and received the degrees of Mus. Bac. and Mus. Doc. at Cambridge in 1876; was knighted in 1883.

³ Born October 6th, 1820, at Stockholm, and even at as early an age as four, possessed talent for music and a very sweet voice. Joined the school of singing at the Court Theatre, Stockholm, when she was nine years old. Made her *début* as Agatha in *Der Freischütz* in 1838, in

sixty-seven. 9th.—Lord Mayor's Day. In the afternoon our dear friend Harry Plowman, his intelligent child, and accomplished wife call to see the show pass, with many other friends. 21st.—Hear of the death, from decline, of 'Harry Proctor,'¹ a clever actor, who appeared with great success at the Adelphi some ten years ago. His real name was Rowline Philp, and a cousin of Elizabeth Philp, the composer. 26th.—The remarkable 'Shakespeare Dethroned' articles appear in *Daily Telegraph*, embodying the conclusions of the American, Ignatius Donnelly, who ascribes all to Francis Bacon—sonnets, plays, etc.—through a presumed discovery of a cryptogam, which is certainly very curious and rather perplexing. What will Stratford-on-Avon have to say to the subject? 28th.—In evening answer a pretty child's letter from Patricia Plowman, who wonders 'what becomes of to-day when it becomes to-morrow.' Where are all our yesterdays? On this day died my old artistic friend, Richard Wynne Keen,² the famous 'Dykwynekyn' of the Drury Lane pantomimes, etc., from 1852 to 1879, in his seventy-seventh year."

"Dec. 11th.—This day complete my sixty-seventh year, with a heart full of gratitude to the Almighty. Now, more

1841 went to Paris and studied under Manuel Garcia. In 1842 made her single appearance at the Grand Opera unsuccessfully. She made a promise to herself that she would never sing in Paris again, and she adhered strictly to this. She gained her name of the "Swedish Nightingale" at the Berlin opera in 1844, in *The Camp of Silesia*. Her *début* in London, at Her Majesty's, May 4th, 1847, created such a *furor* as to be called the Jenny Lind fever. Mr. Barnum secured her for America in 1850 for two years in concerts; the profits were enormous. Jenny Lind married Mr. Otto Goldschmidt, at Boston, February 5th, 1852, and settled first at Dresden, afterwards at Wiesbaden and in Hamburg, but re-appeared in 1866 in England in concerts. She took a great interest in the Bach choir, and was the Professor of Singing at the Royal College of Music. Died at Malvern.

¹ His best character was that of Colonel Muldoon in *The O'Dowd*.

² He was born at Norwich. Was originally a school teacher, and invented Keene's cement, but suffered heavy pecuniary losses. He designed and modelled all the masks and properties for Drury Lane, and died in very straitened circumstances, having been supported for some time, during his illness from paralysis, by the Dramatic and Musical Sick Fund.

than ever, I feel I have much to be grateful for in my happy home, surrounded by dear friends, from whom I receive an immense number of congratulations and presents. On the 18th inst., at Cricklewood, Sefton Henry Parry,¹ aged fifty-five. He built the Greenwich, the Globe, the Holborn, and the Avenue Theatres, and was also the proprietor of theatres at Hull and Southampton. 17th.—Wife off early with Clement Scott to visit the emigrant ship, the *Jumna*, off to Queensland, and returns in the afternoon highly gratified by the result of her well-organized expedition. 21st.—Hear of the death of my old friend, George Loveday,² Toole's acting manager and confidential adviser. Toole will miss him much. Loveday married Madame Amadi, the singer, previously known as Annie Tremaine. 22nd.—The Globe opens

¹ Sefton Parry may almost be said to have been the founder of the drama in Cape Town. He took out his there with him his wife and a young female dancer. These used to assist him in his various productions, the rest of the cast being made up by the amateur dramatic clubs, which were rather strong in Cape Town at the time of his visit. This was in the years 1859-60. He was a man who could turn his hand to anything. Could paint scenery, model masks, cut out dresses, and could do stage carpentering. After leaving Cape Town, he travelled for some considerable time with a small company in various parts of the world, and amassed the money which enabled him to build the theatres mentioned. Sefton Parry was a thorough business man, and, by some, may have been considered a little hard in his transactions, but he was always just and strictly honourable, and in private life was one of the most generous and charitable of men. He had a stroke of paralysis some few years before his death, which, for a time, altogether disabled him. It left its mark, and was, no doubt, eventually the cause of his death.

² He was fifty-four years of age at the time of his death, during twenty of which he had been Mr. Toole's right hand. But previous to this, he and his brother Henry (equally well known as the trusted manager of Henry Irving) had been managers of musical entertainments. Indeed, it was they who first introduced *Faust* in English to England. George Loveday was noted for his skill in advertising, on which he at first was thought to spend extravagant sums, but he invariably found that the outlay repaid itself. Like the manager, George Dolby, he was one of the few men to whom Bradshaw was easy reading. As a young man he was very handsome and bore the nickname of "The Prince." He had been ill for some time. Was universally esteemed.

with *The Golden Ladder*,¹ by G. R. Sims and Wilson Barrett (the latter the lessee). Opening of the Empire Theatre of Varieties, Leicester Square. 24th.—Christmas Eve. Wife off early to attend the children's dinner at the Victoria Palace, with other lady friends; and, after a very gratifying result, comes home to attend dress rehearsal at Drury Lane. 26th.—We go to Drury Lane to see *Puss in Boots*,² brilliantly placed on stage, but to me very dull and dreary, and feeling far from well. 29th.—Early this morning the Grand Theatre, Islington,³ is burned to the ground. The pantomime of

¹ The scene of this play was laid partly in Madagascar, the hero being a missionary, and introduced us to a very vivid representation of the interior of Millbank Prison, almost appalling in its faithfulness and its reality. Miss Eastlake was the heroine, who suffers in prison through the false charge of attempted murder, and among the cast were the following:—Wilson Barrett, the Rev. Frank Thornhill; Miss Eastlake, Lillian Grant; George Barrett, Samuel Peckaby; Austin Melford, Michael Severn; H. Cooper Cliffe, M. Peranza; Charles Hudson, Jim Dixon; Mrs. Henry Leigh, Mrs. Peckaby; Alice Belmore, Mrs. Freyne; and Lillie Belmore, Mrs. Strickley. H. Cooper Cliffe made a decided hit. There was great objection raised by some to the realism of the prison scene, which was so intense in its agony as to have harrowed the feelings of the audience far beyond what is necessary even in melodrama.

² The principals were as follows:—The King, Herbert Campbell; The Queen, Harry Nicholls; Brother Williams, Lionel Rignold; Brother 'Enry, Charles Danby; Puss, Charles Lauri, junr.; Jocelyn, Miss Wadman; Princess Sweetarte, Letty Lind; Cupid, Jenny Dawson.

³ At the time of the fire, Charles Wilmot was the manager and lessee, and the pantomime, *Whittington and His Cat*, written by Geoffrey Thorne, had cost over £6,000 to produce. It promised a brilliant success from the manner in which it was received; on Boxing Day the house had been crammed. The performance was over by half-past eleven, and at half-past twelve the theatre was finally closed, everything apparently being safe. The fireman on making his first round discovered a small fire in the flies, and though the hydrant was turned on almost immediately, in five minutes a formidable fire was blazing. Mr. Wilmot and his family, who slept in the front part of the house, were fortunately warned in time, and were rescued by the fire-escape. The theatre was completely gutted by two o'clock. Everything was lost, and owing to the fall of the back wall of the theatre, several horses belonging to the London General Omnibus Company, whose yard adjoined, were killed and injured. A stableman, Henry

Whittington and His Cat had been over for more than an hour and a half. The theatre destroyed was opened August 4th, 1883, with Sefton Parry's drama, *The Bright Future*, and was built on the site of the Philharmonic Theatre, burned down in 1882. 31st.—After clearing up my desk of old papers, my dear wife and self see the Old Year out comfortably by ourselves. Thus closes a year in which I have had to mourn the decease of many friends; and, though it leaves me with impaired health and a greatly diminished income, I have much to be thankful for, and am grateful to the Almighty for being as I am—tended and cared for by a loving and devoted wife."

Revenue for year, £400 9s.

1888.

"*Jan. 2nd.*—Startled by reading that my old friend, W. S. Woodin,¹ died yesterday at his residence, very suddenly. Many, many reminiscences awakened of thirty-five years ago. He was well known for his drawing-room entertainments, the most celebrated of which was entitled *Woodin and His Carpet Bag*. He was sixty-two, but apparently in good health. Cause of his death supposed to be heart-disease. He leaves a daughter and two sons. 3rd.—W. H. Chippendale,² the old

Fairclough, was so seriously hurt as to require the amputation of the left leg. A Grand Theatre relief fund was immediately started, with Lord Londesborough in the chair; and the London managers gave it every assistance, pecuniary and otherwise. It should be mentioned that Mr. Wilmot, notwithstanding his heavy losses, unsolicited, gave his entire company and staff a full week's salary, though they were legally entitled to only three days.

¹ William Samuel Woodin was the son of a Mr. Woodin, of Old Bond Street, a highly respected dealer in works of art, who had intended his son for the Church, but the love of acting made him take to giving entertainments. Constant reference is made in the earlier times of E. L. B. as to his intimate connection with, and the work he did for, Mr. Woodin.

² William Henry Chippendale, born August 14th, 1801, at Somers Town, North London; his mother died in childbirth. His father was an actor at the Haymarket. Was educated at the High School, Edinburgh. Began to learn to be a printer under James Ballantyne,

actor, died this (Tuesday) evening, at the age of eighty-seven. 4th.—In evening papers read an account of the Bolton Theatre¹ being destroyed by fire; supposed to be the work of an incendiary. 7th.—The death is this day announced of James Byrne, comparatively a young man, who has been secretary of the Newspaper Press Fund for nearly twenty years. 17th.—To-day appears the new evening paper, *The Star*, edited by T. P. O'Connor, M.P. for Galway, of which he is a native. He was in 1870 engaged on the staff of *The Daily Telegraph*, where he remained fifteen months; then he joined the London staff of *The New York Herald* under Dr. Hosman, where he remained three years. Some years after he became sub-editor of *The Echo*; in 1880 was elected vice-chairman of a Radical Club in Lambeth; after this elected member for Galway, getting in by five

but, the occupation not suiting him, he was apprenticed to John Ballantyne, the publisher, where he became known to most of the prominent Scotch writers of the day. The failure of a mercantile house, in which he was afterwards engaged, induced him to take to the stage. He may be said to have thoroughly joined the dramatic profession in 1819, when he appeared, with Tyrone Power, as David, in *The Rivals*, at Montrose. In 1834 he got his opportunity at Manchester; for Basil Baker, who was cast as Sir Peter Teazle, not caring for the part, it was handed to Chippendale, who then and there established his reputation. He played lead on the Lincoln, York, and Worcester circuits, and in Edinburgh, Bristol, and Bath. Joined Mr. Steven Price's company, Park Theatre, New York, in 1836; remained in America till 1853, when he became a member of Mr. Buckstone's company at the Haymarket. This was his first recognized appearance in London: he played Sir Anthony Absolute in *The Rivals*. Married Miss Snowdon in 1866. Played Polonius to Henry Irving's *Hamlet* on its revival at the Lyceum, where he took his farewell benefit, February 24th, 1879, Mr. Irving most generously presenting him with the whole of the proceeds, and he himself speaking the farewell address. He gave his final performances at the Royalty Theatre, Glasgow in 1880, as Sir Peter Teazle. His mind had failed him for some considerable time before he died.

¹ The Bolton Theatre held three thousand people, and Mr. Elliston, the proprietor, suffered to the extent of nearly £14,000 by the fire. He was only insured for £2,000, and the production of the pantomime had cost him over £3,000. There were valid reasons for supposing that arson had been committed, for the water was found to have been turned off, and the strap which worked the sprinkler had been cut. Attempts had also been made on the iron safe.

votes. His age is now about forty. Sale of first number, 142,000 copies. 27th.—Death of George Godwin, for more than forty years editor of *The Builder*. He died at South Kensington, at the age of seventy-three."

"Feb. 3rd.—See the death recorded of William West,¹ 'the Father of the Stage,' at the age of ninety-three, the husband of Mrs. William West, a charming and silver-tongued actress. 9th.—See the death of Stephen J. Meany announced as taking place in New York. This was the man who copied out my articles from *The People's Press*, and sold them as his own to Whitty for *The Liverpool Union Magazine*. He was also in some trouble with the refreshment department of the Exhibition of 1862, as Leicester Buckingham and I could testify. He began life as a constable in the Dublin police, whence he was dismissed. In October 1882, at the Middlesex Sessions, he was convicted of fraud, and sentenced to eighteen months' imprisonment with hard labour, duly carried out in the Coldbath Fields House of Correction. On his release from gaol he went to America, returned to this country three years later, and received a sentence of penal servitude for Fenianism, which was not carried out. When his remains were brought back to Queenstown they were received in state by the Mayor of Cork and all the prominent members of the National League. 17th.—A memorable evening. Amelia B. Edwardes and her friend Miss Bradbury go with us to see a *Scrap of Paper* at the St. James's, and then pass a couple of hours with us at Adelphi Terrace. I sing her two songs in memory of the olden time, 'Guy Fawkes' and the 'Rotunda,' recalling many pleasant reminiscences, wherewith this wonderful novelist and authority on Egyptian subjects seems to be gratified.² 28th.—Saddened

¹ Made his first appearance as Tom Thumb, at the Haymarket Theatre, in July 1805. In 1842 he gave an entertainment illustrative of the clowns of Shakespeare, in London and the provinces. Mrs. West's maiden name was Cook. She was a favourite actress at Covent Garden and Drury Lane, and died, aged eighty-three, December 30th, 1876.

² One of the many visitors, who used to drop in upon the hospitable E. L. B. at Adelphi Terrace, was the late Edwin Canton, who for a considerable period was connected with Charing Cross Hospital

by reading of the death, at Liverpool yesterday, of my old friend John Clayton.¹ He was only in his forty-third year. His real name was Calthrop. He was married to the daughter of Dion Boucicault."

as consulting surgeon. This gentleman was one of the most skilful operators in London, and would have obtained a very leading position but for his neglect of the after-treatment of his patients and for his somewhat irregular method of life.

Owing to these causes his practice dwindled away, and a marriage which he contracted late in life ended in mutual incompatibility and a separation, so that in his last days he became a soured and disappointed man.

One afternoon he called upon Blanchard, and the conversation turned upon John Sadleir, a fraudulent bankrupt and M.P. for Tipperary, whose dead body was found upon Hampstead Heath, with a silver cream jug beside him, which had contained prussic acid. Canton had been concerned in the inquest, and was well acquainted with all the facts. In the course of conversation he remarked that it was the simplest and best way to commit suicide, and shortly after took his leave. In the following evening's paper Blanchard was shocked to read that Edwin Canton was found in a dying state on a seat on Hampstead Heath at an early hour that morning; in his hand was a phial of prussic acid. He died on the seat before he could be removed.

Canton was the doctor who attended Benjamin Webster in a severe illness, when he gave up his patient as dead, and drawing the sheet over his face, with the remark "Poor old Ben, he's gone at last!" left the house. Shortly afterwards Webster awoke with a sensation of being suffocated, and, finding no one in attendance, went downstairs, where he found his executors discussing his merits and demerits over some cold brandy and water. As soon as they had recovered from their consternation, such was his indomitable pluck he insisted upon dressing, and, taking a cab, went in search of his medical adviser, whom he found in one of his convivial haunts calmly having supper. The doctor's astonishment at seeing the supposed dead man may be imagined.

¹ John Alfred Calthrop, born February 4th, 1845, at Gosberton, Lincolnshire, where, for many generations, the Calthrops had been large landowners, but early in the present century sustained heavy losses, and the whole place passed into other hands. From an early age he was very fond of reading, and when nine years old went to school at Merchant Taylors. Never cared much for outdoor sports, but delighted in stretching on the rug before the fire, with some favourite book. He was also very fond of music. The Church was chosen for him, but he did not like the idea. He went to Bonn to study German, to prepare himself for the Indian Civil Service, but he never went up for it, but joined an office in Whitehall Place. He was a great friend

"*March 1st.*—Much disturbed by a fire breaking out in Carting Lane, in front of us, which destroys the old tavern, 'Fox-under-the-Hill,' of Dickens memory, and the adjoining premises. *21st.*—Died at St. Croix, Upper East Sheen, Surrey, Thomas German Reed,¹ in his seventy-first year. *24th.*—Close of Miss Mary Anderson's season at the Lyceum, when *The Winter's Tale* is represented for the one hundred and sixty-sixth time, being the longest consecutive run on record of this piece. *27th.*—Go to Drury Lane Lodge (Masonic): the very interesting initiation of Mr. Edward Lawson and his son, Mr. William A. Lawson, and Mr. Walter Slaughter. Admirable working of the Lodge. *31st.*—My friend Jonas Levy very thoughtfully sends me the three long-sought-for volumes of the *Town and Country Magazine*, containing articles I wrote when scarcely seventeen. All day reading them in a reverie of the past, with so many

of Palgrave Simpson and Herman Merivale; it was through the former that John Clayton—after considerable success as an amateur—joined Miss Herbert's company, at the St. James's Theatre, February 27th, 1866, and played Hastings in *She Stoops to Conquer*. Went to the Olympic in 1867, to the Gaiety in 1869, and in February 1876 was at the Court Theatre. His first great success was as Mr. Jormel in *Coals of Fire*. Enhanced his reputation with his Joseph Surface at the Vaudeville in July 1872, and was also entrusted with several important characters at the Lyceum in 1873-4, but it was at the Mirror (afterwards the Holborn) Theatre, in 1875, that he achieved almost his greatest fame as Hugh Trevor in *All for Her*. His George d'Alroy, in the revival of *Caste* at the Prince of Wales, in 1879, was also highly spoken of. Joint lessee with Arthur Cecil, he produced A. W. Pinero's most amusing plays—*The Magistrate*, *The Schoolmistress*, and *Dandy Dick*—in which he acted respectively Colonel Lukyn, Rear-Admiral Rankin, C.B., and Rev. Augustus Judd. He was buried at Brompton Cemetery.

¹ He was an excellent musician, and began his public career (one may almost say) as conductor at the Haymarket Theatre as far back as 1839. His marriage with Priscilla Horton induced him to join forces with her in the entertainments (since so well known as the German Reed entertainment) first given at St. Martin's Hall, Long Acre, continued for a long time at the Gallery of Illustration, Regent Street, and which has its home now at St. George's Hall, Langham Place. The entertainment sprang from Mrs. German Reed's illustrative gathering, and she and her husband, John Parry, Arthur Cecil, Fanny Holland, Corney Grain, and Alfred Reed have since been prominently connected with it.

memories recalled of the circumstances under which they were written."

"April 12th.—Clement Scott's charming article, 'Farewell,' on behalf of the Colonial Emigration Society, this day appears in *Daily Telegraph*. 13th.—Record the death for *Era* of W. J. Hill,¹ the admirable comedian, who expired this day from apoplexy, at the age of fifty-four. He had appeared in *Nita's First* at the Novelty only a few evenings previously."

"May 3rd.—Afternoon performance at Olympic, Mrs. Bandmann-Palmer (Miss Millie Palmer) appearing as Lady Macbeth, and Willard as Macbeth.² 14th.—Death recorded of Mrs. Emma Knowles, widow of James Sheridan Knowles, at the age of eighty. Was born in London in 1807, and made her first appearance in London at the Haymarket, in Knowles's *Love Chase*, in 1838. 19th.—Death announced of Frank Musgrave, so many years composer and musical director at the Strand Theatre, aged fifty-five. 26th.—Death of the widow of W. H. Chippendale, a buxom, pretty actress, who came out at the Haymarket in October 1863 as Miss Snowdon.³ 25th.—Wife and Miss Emily Faithfull give a

¹ Born January 14th, 1834; made his first appearance in London at the Court Theatre as Nicodemus Nobbs, in *Turn Him Out*. He was excellent as John Browdie in *Dotheboys Hall* and as Gunnidge in *Vesta's Temple*. His Mr. Cattermole, in *The Private Secretary*, was one of the most amusing performances ever seen. He rose from a bed of sickness on Wednesday, April 10th, to play Irascible Fizzleton in *Nita's First*, and this was his last performance.

² It would be scarcely fair to pass judgment on Mr. Willard's performance as Macbeth, for the *matinee* was not as well managed as it should have been. To fitly embody such a character as that of Macbeth, the actor's mind should be completely at rest and free from any anxiety; certainly from disturbance, as was constantly going on. There was much to admire in Mr. Willard's reading. Mrs. Bandmann-Palmer was at her best in the gentler scenes: there was scarcely sufficient venom in the early stages of Lady Macbeth.

³ Mary Jane Seaman was born at Salisbury, and was the daughter of a solicitor. Made her first recorded appearance, under her own name, as Mrs. Major de Boots, in October 1859, in *Everybody's Friend*, in the Theatre Royal, Manchester, and then gained experience during four years' touring in England and Ireland. She changed her name to

dinner at the Victoria Hotel: Clement Scott, Mr. and Mrs. Plowman, B. L. Farjeon, Ashby Sterry, and Harry Howe. A pleasant party, and most of them come up to our chambers after, and smoke pipes.¹ 28th.—Have another severe fall at night, which is very disquieting.”

“June 3rd.—Fred Vokes² died this day from paralysis, aged forty-two. 7th.—Record death of John Collett,³ an actor of small parts and an excellent dancer, at the age of seventy-seven. 11th.—The anniversary of our wedding day, which we keep quietly at home. Fourteen years’ married life with my dear Carina! 17th.—Death of William Creswick,⁴ the tragedian, aged seventy-five. Buried at Kensal Green, near the tomb of Macready, in the old catacomb.”

Snowdon, and under that appellation made her London appearance (October 14th, 1863) as Mrs. Malaprop, in *The Rivals*, at the Haymarket, and was scarcely out of the bill for twelve years at that theatre. Went to the Court Theatre in 1875, and to the Lyceum in 1878. Mrs. Chippendale then took a company of her own on a provincial tour, and, later to Australia, with great success. When she returned to England, Mr. Irving engaged her to succeed Mrs. Stirling as Martha in *Faust*, and she went with him to America as a member of his company.

¹ The last time E. L. B. dined in public.

² Born in London, January 22nd, 1846. When only eight years old, appeared at the Surrey Theatre as the boy in *Seeing Wright*. Made his success at the Lyceum in *Humpty-dumpty*, December 26th, 1868. Toured successfully in America with his family, and was a fair comedian as well as a wonderful dancer. Was buried at Brompton Cemetery.

³ He died May 28th. The first ten years of his life as an actor were passed in America; he came back to England in 1833. Was for forty years a thoroughly useful and safe actor, and during that time acted with almost all the stars—from Charles Kemble to Henry Irving. He was highly respected in private life.

⁴ Born December 27th, 1813. First appeared as Master Collins, in 1831, at a little-known place of entertainment in the Commercial Road, managed by one Amhurst, as an Italian boy; gained experience on the Suffolk and Kentish circuits; and in 1834 played lead on the York circuit. Here he met Miss Paget, his future wife. Henry Compton, John Ryder, and Harry Widdicomb were members of this company. His London *début* may be said to have occurred on February 16th, 1835, at the Old Queen’s Theatre in Tottenham Street, under Mrs. Nisbett’s management, as Horace Meredith in *The Schoolfellows*. He then made his name in tragedy on the York circuit; appeared at the

"*July 3rd.*—Death of Mrs. Charles Dillon,¹ aged sixty-three; the pretty child I knew as Clara Conquest, daughter of my old friend Benjamin Conquest."

"*August 3rd.*—The birthday anniversary celebration kept quietly at home. *24th.*—Death of Lord Alfred Paget.² *29th.*—Go with wife to the Press Club to witness the wonderful process of Edison's phonograph. Meet many of the Press there."

"*Sept. 3rd.*—Mr. Durward Lely, the principal tenor in our forthcoming opera of *Carina*, or, *Twelve o'clock*, at the Opéra Comique, calls upon me for a long chat *re* the opera. He kindly and beautifully sings me two of the songs in it. *12th.*—Died, at Eastbourne, William Mark Fladgate, of 64, Eaton Square, in his eighty-third year. He was long associated with Drury Lane Theatre, and he was the oldest member of the Garrick Club. *26th.*—The anniversary twenty-six years ago of the departure for New Zealand, and now my dear wife is doing daily duty for me in attending the rehearsals of our little opera of *Carina*, feeling myself

Lyceum in April 1839, and then played in Canada for nearly four years. Joined Mr. Phelps at Sadlers Wells, in July 1846, to play Hotspur in *Henry IV.*, and in April 1847 played with Macready and Mrs. Fanny Kemble, also at the Princess's. Was for three years at the Haymarket; first appearance there was as Claude Melnotte: Helen Faucit Pauline Deschappelles. Became joint manager with Mr. Shoppard of the Surrey in 1849; appeared in Shakespearean characters there during three years; played Martin Truegold in the prize drama, *True to the Core*, September 1866. Visited America again in 1871, and played with Charlotte Cushman and Edwin Booth at Boston. His next engagement was at Drury Lane, and in 1877 left for Australia, where he made a great success. On his return to England he starred, and took his leave of the stage October 29th, 1885.

¹ Made her first appearance at the Garrick Theatre, Leman Street, Whitechapel (then managed by her father), and subsequently accompanied him to the Grecian, where she gained a good theatrical reputation, which was confirmed in 1856-7, when Mr. Dillon was the lessee of the Lyceum.

² Born 1816. His face was well known at Drury Lane, and, in fact at almost every theatre. He was a great patron of the drama, and at the time of his decease the Avenue Theatre was in his hands.

quite unequal to the excitement attending it. What an unexpected reverse to the sorrowful parting of long ago!"

This was the last anniversary of this event E. L. B. lived to record.

"Oct. 2nd.—'In Memoriam.' Death of my old friend C. J. James.¹ 'At 244, Camden Road, Charles James James, Esq., aged eighty-four.' In reference to the above, received a few days after a very feeling and touching letter from his grandson, Frank James. It seems that his grandfather died after an illness of only ten days. He never seems to have recovered from the effect of the death of his wife, who expired in the early part of this year. Who would not miss a good wife? He was the scene-painter and manager of the Queen's Theatre for twenty-six years. 7th.—Death of W. H. Stephens,² the excellent actor, aged seventy. 12th.—Died, at Florence Cottage, Ramsgate, Mr. Joseph Moses Levy, aged seventy-six; and thus I part with a good kind friend, whom I have known for fifty years, and who was the creator of that noble newspaper (*The Daily Telegraph*) with which I had the honour of being associated for thirty years. 13th.—Opening of St. James's Theatre, under Rutland

¹ Charles James James was leading scene-painter to Madame Vestris at the Olympic in 1834 and the two following years; then migrated to the Victoria. His connection with the Queen's Theatre, Tottenham Street, commenced in September 1839, and he was acting manager to Marie Wilton, when she first became lessee of the house, the title of which was altered to that of "The Prince of Wales's."

² Was born in London. First appeared at the Theatre Royal, Derby, April 11th, 1839. After the usual provincial touring he went to the Theatre Royal, Glasgow, and, subsequently, to the Queen's, Manchester, and was even then good in old men's parts. Went to Australia in 1854, and built the Queen's Theatre in Sydney whilst in the colony. From thence he went to America and visited most of the principal cities until 1860, when he went back to Sydney. Appeared in England again, January 1861, at the St. James's Theatre. There was scarcely a metropolitan house of any note of which he was not afterwards an esteemed member. He was a most conscientious pain-taking and sympathetic actor, and though he never rose to greatness, there was never much fault to be found. His death was a peculiarly affecting one. He died on his knees during Mass.

Barrington's management, with *The Dean's Daughter*.¹ 16th.—Hear that they are shovelling this night a lot of rubbish into the opera *Carina* at the Opéra Comique. In evening to Shaftesbury Theatre: opened by Miss Wallis with *As You Like It*.² 22nd.—Death of Christopher John Smith, the admirable Guy Fawkes and George Barnwell in the pantomimes at Covent Garden in 1835 and 1836,

¹ A four-act play by Sydney Grundy and F. C. Phillips. The principal characters were sustained by Caroline Hill, Mrs. Fortescue; Olga Nethersole, Miriam St. Aubyn; Adrienne Dairolles, Elise; John Beauchamp, Sir Henry Craven; Edward Sass, Prince Balanikoff; Lewis Waller, George Sabine; Duncan Fleet, Henry Chetwynd; Charles Dodsworth, Mr. Twentyman; Gilbert Kent, Mr. Slack; and Rutland Barrington, the Rev. Augustus St. Aubyn. This was a very unhealthy play, turning on a clergyman of a selfish and brutalized nature sacrificing his daughter to a wealthy marriage, and actually plotting, with his rich son-in-law, to bring about his daughter's disgrace, in order that he may still have a patron in her husband. The piece was well acted, but it had a very short run.

² This theatre was built from designs by Charles Phipps, and bears the enviable reputation of being one of the theatres standing quite alone, as it has streets running on its four sides: it should therefore be one of the safest. Principal entrance is in the Shaftesbury Avenue, and the house will accommodate in all eighteen hundred persons. Every known means has been taken to protect the property and audience in case of fire—an iron curtain shutting off the stage from the auditorium. Special attention had been given by Mr. John Lancaster, the proprietor, to the convenience of the pit and gallery, and also, in the dressing-rooms, to the comfort of his company. The house is one of the handsomest in London, excellent taste having been displayed in its ornamentation and upholstery. The cast of *As You Like It* was as follows: J. B. Crauford, the Duke; Arthur Stirling, Jaques; C. Arnold, Duke Frederick; John Buckstone, Le Beau; Charles Cooper, Oliver; Forbes Robertson, Orlando; William Farrer, Adam; Mackintosh, Touchstone; Matthew Brodie, Sylvius; Miss Wallis Rosalind; Annie Rose, Celia; Kate Fayre, Phoebe; and Mrs. Edward Saker, Audrey. The piece was beautifully staged; the dresses were very rich and costly. The Rosalind of Miss Wallis found very many admirers in London, as it had for a considerable time previously in the provinces, where she is a great favourite. The Orlando of Forbes Robertson was deficient in lightness, and was not picturesque. Arthur Stirling was a good Jaques, but neither Mackintosh, Farrer, nor Mrs. Edward Saker were as good as would be expected of them. One of the best performances was that of Matthew Brodie.

announced to have died of bronchitis at Brixton. He was born in Old Gravel Lane, Wapping ; first appeared at four years of age at the Old Royalty, and was afterwards apprenticed to Charles Leclercq. He was at the Adelphi for thirty years. He must have been seventy-eight years old. 30th.—Very much an invalid, and not at all in the humour for the theatre ; but to gratify my wife I go with her to Opéra Comique to see *Carina*¹ for the first time. Ashby Sterry shares our private box. First act bright and sparkling enough, but the second drags greatly, owing to introduced songs."

"Nov. 2nd.—Write for *Era* a paragraph about the death of Charles Warner's father, whose name, I think, was Lickfold ;² a small actor long connected with Drury Lane and

¹ *Carina* was a comic opera in three acts, the libretto of which was written by E. L. Blanchard in conjunction with Cunningham Bridgeman,—the original idea being taken from Mrs. Inchbald's play, *The Midnight Hour*, which in its turn was suggested by a French play, *Guerre Ouvert ou Ruse contre Ruse*. The music, which was very tuneful, was composed by Madame Woolf. General Bobadillo de Barcelona, a miserly old hunk, has a niece that he is determined shall marry a rich Cuban planter. She has an old love in Don Felix de Tornado, who, learning of the projected alliance in time, gets his confidential servant Cadrillo, a very Leoporello of a valet, to personate the wealthy suitor—he presenting himself to the General as a marriageable *parti*, and eventually making a wager that he will carry off and wed his Carina before midnight. He is assisted in his endeavour to win his lady-love by Zara, her waiting-maid, and by Leonina, her duenna, who is won over to his cause, and who attends him disguised as a learned Doctor of Law. Don Felix has to personate for a time the priest whom the General has engaged to tie the nuptial knot, and his attempts to elope with his mistress are temporarily frustrated by three half-starved male servants of the General. However, "love laughs at locksmiths," and Don Felix eventually wins his wager and his wife. There was much brightness in the dialogue, and most of the lyrics were very charming. The principals in the cast consisted of : Durward Lely, Don Felix de Tornado ; E. D. Ward, Cadrillo ; G. H. Snazelle, General Bobadillo del Barcelona ; Charles Collette, Patricho ; Josephine Findlay, Zara ; Alice Lethbridge, Tarella ; and Camille d'Arville, Carina—all of whom assisted very much in the success of the piece. It ran 112 nights, and was only then withdrawn because the theatre had been previously let.

² He was descended from a good old Surrey family, which owned a nice estate called Frensham Ponds, near Guildford. The failure of a

Sadlers Wells. 6th.—See with much regret that Florence Toole,¹ the only surviving child of my dear old friend, J. L. Toole, died at Edinburgh yesterday, aged twenty-two. The *World* this week records the death of Dr. 'Joe Lavies,' whom I well remember as one of the Wanderers' Club, the author of *Our August Assembly*, and latterly, I think, the resident physician of Millbank Penitentiary. 9th.—Died at Sans Souci, Clarendon Road, Margate, Thomas Thorpe Peed, late of 51, Haverstock Hill, aged sixty-three. 10th.—Death of Albert Callcott,² the clever scene-painter, who died at the age of fifty-three. He had been a hard-working artist for thirty-two years. 17th.—Much perturbed by the news that we shall shortly have to change our abode, the Savage Club being in treaty for the premises, and likely to throw both houses into one. Wife goes out on a 'flat-hunting' expedition, returning with the intelligence that the Albert Mansions, Victoria Street, seem the most desirable. 29th.—W. S. Gilbert's new play in four acts, called *Brantingham Hall*,³ produced at St. James's with but indifferent success.

bank caused it to be heavily mortgaged, and so, when it came into the elder Warner's father's possession, he determined to sell it and take his family to America. They were all actually on board ship when Lickfold slipped from the vessel and parental authority, and became a player. In early life he was fair eccentric comedian, and played the leading parts with Mrs. Nisbett. He was for ten years connected with Phelps at Sadlers Wells, and made his last appearance on Drury Lane stage. He was deeply beloved and respected by all with whom he came in contact.

¹ Miss Florence Toole was very accomplished, spoke several languages, and was a good musician. At the time of her being taken ill, she was engaged in writing a "Child's History of Ireland." She succumbed, after three weeks' illness, to typhoid fever. She was to have been married to Mr. Justin Huntly McCarthy. Miss Toole was buried in Kensal Green Cemetery.

² Began his apprenticeship, when twelve years old, at the Surrey Theatre. There was hardly one of the London houses in which he had not done good work, but his name will be most connected with the original burlesques (like *Kenilworth*) produced at the Strand Theatre, and later for the exquisite scenery he painted for the Alhambra extravaganzas during nine years. He was the youngest son of William Callcott, musical composer and conductor.

³ *Brantingham Hall* was a play that was really a failure. This was in a great measure owing to the fact that the author made his heroine

30th.—Death announced of Mr. Desmond Lumley Ryan, for nearly twenty years one of the musical and dramatic critics of *The Standard*, a position to which he succeeded on the death of his father. He was only in his thirty-eighth year. I knew him well and liked him much. He was a general favourite."

"Dec. 1st.—New Grand Theatre, Islington,¹ opened with the Princess's drama of *The Still Alarm*. 11th.—Am reminded, to my amazement, that I am sixty-eight this day. Thank God for the many unexpected blessings I have had. Hosts of letters and hearty congratulations from everybody. 13th.—Hear with inexpressible regret that the Savage Club² signed yesterday an agreement to take these premises and

ultra-Puritanical. Her language was all Scriptural, and her conduct throughout, quixotic. Though not married very long in Australia, when her husband is recalled suddenly to England, she elects to stay with her father, who has been a convict. Her husband is supposed to be lost at sea; she arrives in England, and finding that her father-in-law is on the brink of ruin, offers him a fortune that she has inherited from her husband, in order that the old gentleman may be cleared from his difficulties; and when he persists in his refusal she is guilty of an absolute untruth, declares herself never to have been married, and that her marriage certificate is a forgery. When her husband is given back to her as from the dead, she kneels in sight of the audience and closes the drama with the words, "Let us pray." Julia Neilson had been schooled as the heroine, Ruth Redmayne. In the one opportunity where she forgot her tutor's method and was herself, she proved how great an actress she might become. Specially to be noticed was the powerful acting of Lewis Waller as Ralph Crampton—her evil genius. One scene, where he "repented him of the evil that he had done," was almost perfection in its dignified contrition. Nutcombe-Gould was a most chivalrous and aristocratic peer as Lord Saxmundham, and a boy and girl lover were excellently played by Miss Norreys and Duncan Fleet.

¹ The new building was constructed to seat about three thousand people, and concrete and iron were extensively used. The auditorium was lyre-shaped, and the house was decorated in very good taste and even richness. The electric light had superseded gas, and the exits to the house were very numerous. Special attention was paid to the dressing-rooms the company required.

² The following letter from Mr. Edward Draper, as to E. L. B. and the Savage Club, will be read with interest. The clown and harlequin mentioned are, no doubt, the same as those referred to as belonging

the adjoining house, No. 7. 'On the 13th inst., at 50, Russell Square, George Routledge, J.P., D.L., of Stone House, Carlisle, and late of the Broadway, Ludgate Hill, aged seventy-six.' 15th.—Receive the formal notice to give up possession of Adelphi Terrace on Lady Day next, by which I am troubled greatly. Last night of *The Armada* at Drury Lane. 17th.—New Lyric Theatre¹ opens with *Dorothy*.

to the company with which E. L. B.'s father went to America (see page 4):—

"7th Sept., 1890.

"DEAR SIR,—I was last night with Wade, the present Sec. of the Savages, and Goodman, whom he succeeded in that honorary post. Neither of them had ever heard of Blanchard's membership.

"I remember Albert Smith telling me once how, on the preceding night, he had been with the best story-teller he had ever heard. He told me also that one story was of a pantomime company at New Orleans, when yellow fever broke out, and the clown died and was buried in his clown's dress and war-paint—presenting a ghastly sight—and how the harlequin, probably delirious, rushed off into the wilderness, wandering until nearly starved, and till at length he came upon an Indian camp with natives around a fire. Driven by desperation he presented himself suddenly before them, in his stage dress, and bewildered them by falling into the various attitudes appropriate to the part. They at last decided that he must be a wonderful medicine man, and treated him with veneration accordingly. When recovered he contrived, after a long detention, to make his escape.

"A few evenings after Albert had told this, a friend of mine, named Traice—then secretary of a Northern Union of Literary Institutes, came to town and visited me—and I proposed to take him to the Urban Club, then called either the Friday nights, or the Knights of St. John, and there Friswell introduced us to E. L. B., whose name I recalled as having been told me by A. S. as the narrator of the foregoing story. I told B. precisely what I had heard of him from Albert, and asked him to kindly tell it again for Traice and myself. This he did, to the great delight of several hearers besides ourselves.

"As we walked home Traice made a remark which I have ever since remembered—'What a delightful accomplishment this is of Mr. Blanchard's to be able, without any piano or other accessory, thus to interest and amuse all around him!' I have often thought since of this, and recalled it one night, mentioning it in seconding a vote of thanks to him when he had delighted the Urban Club (Jonas Levy in the chair), by story-telling for an hour or so on a specially provided evening to a crowded room.—Yours sincerely, EDW. DRAPER."

¹ Was built for Henry J. Leslie from the designs of C. J. Phipps, the architect, and took eleven months in building. Situated on the

18th.—Farewell dinner at Salisbury Street of the Arundel Club, which now move to No. 1, Adelphi Terrace; Jonas Levy in chair. I was paid the compliment to be asked, but had to decline. Go with wife to inspect our proposed new residence, 6, Albert Mansions, Victoria Street, S.W. Wife in evening to Opéra Comique; Prince of Wales expected to be present, and he *is*, with his family. 21st.—Go through the distasteful librettos of *Babes in the Wood*, giving Augustus Harris permission to use my name in consideration that he uses some lines of my old annual of seventeen years ago. 22nd.—The new drama, by Henry Pettitt and G. R. Sims, produced at the Adelphi under the title of *The Silver Falls*. 26th.—Wife too ill to accompany me to Drury Lane pantomime: she missing Boxing-night the first time for fifteen years.¹ 28th.—Sudden death of Alfred G. Vance² from heart-disease. His real name was Alfred Peck Stevens; he died suddenly at the Sun Music Hall, Boxing-night, after singing three verses of his topical

west side of Shaftesbury Avenue, and very near to Piccadilly Circus. From its decorations it was one of the most beautiful theatres in London. Richness, tempered by good taste and thoroughly artistic feeling, was conspicuous; the stage one of the best ever constructed.

¹ *Babes in the Wood* and *Robin Hood and His Merry Men*, and *Harlequin who killed Cock Robin*: Robin Hood, Harriet Vernon; Maid Marian, Florence Dysart; Robin Redbreast, Mdlle. Ænea; Cissy, Harry Nicholls; Bertie, Herbert Campbell; the Baron, Victor Stevens; the Baroness, Dan Leno; the Pug Dog, Charles Lauri, junr. The great scene in this pantomime was the Paradise of Birds.

² Alfred Vance had a chequered career. He began life as an actor at an early age, but did not do well, and so took to teaching fencing and dancing at Carlisle. He grew tired of this, and, as Alfred Glenville, he played clown at the Theatre Royal, Leeds. Not very long after, commenced to make a name as a comic vocalist, under the name of Vance. He was very successful in a monologue entertainment ("Touches of the Times"), in which he represented some twenty characters. It was his cleverness here that obtained him a London engagement at the Strand Music Hall (now the Gaiety Theatre), and his first great songs were "Jolly Dogs" and "Walking in the Zoo." He also played clown at St. James's Theatre, under Mr. Chatterton's management, and, like many others, appears to have divided his time between the music-hall and the regular stage. Of late his star had not shone so brightly. He was nearly fifty when he died, and was buried at Nunhead Cemetery.

song, 'Is he guilty?' leaving a widow with four children. 31st.—Our fellow-lodgers come upstairs (Mr. and Mrs. Capper) to see the Old Year out with us; and thus vanishes into the past 1888, leaving me with much impaired health and increasing anxieties as to our new home; but still with good reason once more to say, thank God with heartfelt gratitude for all the domestic happiness I enjoy."

Revenue for year, £350 3s. 6d.

1889.

"Jan. 3rd.—Death of Henry M. Dunphie, of *The Morning Post*, in his sixty-eighth year. He was called to the Bar of the Middle Temple in 1861, but devoted himself to journalism, and was for many years the literary editor and parliamentary summary writer to *The Morning Post*. Sale of the lease and effects of the Junior Garrick Club. I hear that Harry Plowman buys my portrait. Early in the New Year find chronicled the death of Henry John Catmur, in his seventy-second year. For half a century I remember him as contributor of fashionable intelligence to the London morning papers, and afterwards to *The Observer*. Also of James Mould, for fifty years a parliamentary reporter on *Morning Herald* and *Standard*. He was seventy-four. 8th.—The death of Mrs. Swanborough recorded, as at the age of eighty-five.¹ 12th.—The death recorded in *Era* of J. W. Cherry, the musician, who composed 'Shells of Ocean,'

¹ Mrs. Swanborough died on Sunday, January 6th, at 5, Pelham Crescent. She had, ever since the death of her husband in 1863, been the lessee and manageress of the Strand Theatre, up to 1885; and it was in this little house that some of our most notable actors and actresses may be said to have first made their fame. Whatever may be said of the sacred lamp of burlesque, it was here that it burnt most brightly, lighted by Henry J. Byron, Brough, Talfourd and F. C. Burnand, and constantly fed by such clever people as Marie Wilton, Fanny Josepha, James Rogers, John Clarke, David James, Thomas Thorne, and Edward Terry. In 1882, Mrs. Swanborough was forced to rebuild the theatre, which entailed heavy expenses, and, from various causes, the receipts were not equivalent to the expenditure; so she was at length obliged to free herself from her liabilities in the Bankruptcy Court. Was buried in Brompton Cemetery.

and succeeded the blind organist of St. Bride's (Mr. Mather) as the pianist at Dr. Johnson's Tavern, Fleet Street. Remember the scene of his being on Hampstead Heath to see the sun set over London, and how I met him after my chop at Jack Straw's Castle. He was the father of Mrs. J. L. Graydon of the Middlesex Music Hall. 26th.—Record in *Era* the death of my old friend and coadjutor, Henry Miles, at the age of eighty-three."

"Feb. 13th.—Find in *The Star* evening paper of to-night a record of the interview Mr. Frederick Dolman had with me a few weeks ago ; on the whole pleasantly and sympathetically written.¹ 17th.—Tom Mead, an excellent actor, died in his seventieth year.² 20th.—With deep sympathy I

¹ The following is an extract :—" Isaac D'Israeli," says Mr. Blanchard, proceeding to tell the story, " was lodging in an adjoining street when, his wife being near her confinement, the doctor advised a removal to a house where a better view and fresher air could be obtained. D'Israeli came to this house, and it was in this very room that the statesman was born." Mrs. Garrick lived and died at No. 5, Adelphi Terrace, and Mr. Blanchard tells an interesting anecdote of the great actor's wife. A friend who is long since dead lived as a boy in the Adelphi Terrace, and became the pet of old Mrs. Garrick. One day the old lady took the little boy by the hand, gave him her blessing, and said, " When you grow up, you can take the hand of your dearest friend and tell him that he is but three handshakes from the great David Garrick." The last time Mr. Blanchard saw him, this friend, in shaking hands, repeated the words of Mrs. Garrick. " Thus we can connect ourselves, as it were," the dramatist remarked, " with Garrick, Goldsmith, Johnson, and a glorious company of that time." In the room was a plaster cast of Garrick—the only one in existence—a copy of Hogarth's celebrated portrait, and a picture of Mrs. Garrick. These things occupied places of honour ; but, for the matter of that, the apartment appeared to contain some memento or other of all the chief figures in that Bohemian society in which Mr. Blanchard for fifty years moved and had his being. Here there was a fine portrait of Dickens, there some sketches of Thackeray, while round about were pictures, caricatures, and curios of any number of minor celebrities.

² Tom Mead was the son of a Dissenting minister, and was born at Cambridge August 22nd, 1819. His father had an objection to his taking up with any other work than that of commerce, and so, when eighteen years of age, he separated himself from his family, and appeared at the Devonport Theatre in 1841 as Orozombo in *Pizarro*. Played general utility on the Scarborough and Sunderland circuits, came to

learn that Mrs. J. L. Toole, the wife of my old friend, passed away this day. The following day J. L. Toole sent round the announcement that his theatre would be closed until further notice."

"*March 5th.*—Record the death of my old friend, Tom Matthews,¹ at Brighton. Hear also of the suicide of Charles Duval,² the entertainer, who threw himself overboard whilst

London in 1848, and on November 8th, made his first appearance at the Victoria as Sir Giles Overreach. Migrated to the Surrey, under Shepherd, in 1849, played Othello, Colonna in *Evadne*, and Amalgro in *The Rose of Arragon*. Was three years at this house; in 1852, went to Drury Lane under Smith, to play lead. In 1854, engaged by John Knowles, of Manchester, to play jointly with T. Swinbourne, and made his first appearance there as Macduff, Miss Glyn being the Lady Macbeth, and Mrs. John Wood one of the singing witches. Subsequently joined the St. James's Company, under Mrs. Seymour, and from 1858 became a great favourite in leading characters at the new Grecian Theatre. Played with Miss Marriott at Sadlers Wells, became a member of the Princess's company, under George Vining, and was for a short time lessee and manager of the Elephant and Castle Theatre. Went to the Queen's Theatre, Long Acre; from thence to the Lyceum, under Mr. Bateman, for the Shakespearean revivals; and when Mr. Irving took over the management, was retained by him, and remained with him until the time of his death. In addition to being a good sound actor, he was a clever aquarellist, and also wrote one play, *The Coquette*, that was produced at the Haymarket, July 8th, 1867, with Amy Sedgwick as the heroine. Was buried at Highgate Cemetery.

¹ Tom Matthews died at Brighton, March 4th, 1889. Was born October 17th, 1805. Was originally associated with the Press under Henry White, editor of *The Independent Whig*, subsequently known as *The Argus*, afterwards as *The Independent Observer*, and finally, when David Whittle Harvey purchased it, as *The Sunday Times*. Tom Matthews first appeared at the Olympic, and then became a pupil of the elder Joe Grimaldi at Sadlers Wells, and in 1829 appeared as clown in the pantomime *The Hag of the Forest Raven*. He was so much appreciated, that he was engaged for Covent Garden, and from this went to Drury Lane, where he was clown for some forty years. He was famous for his singing of "Hot Codlins." He last appeared in public in 1865, in *Hop o' My Thumb*; or, *Harlequin the Ogre of the Seven League Boots*. For some four months previous to his decease, he had been quite bed-ridden, though his intellect was clear to the last. Buried in Brighton Cemetery.

² Charles Duval was actor, author, and a clever monologue entertainer. He led an adventurous life, and whilst travelling in South

on his return voyage from South Africa. 16th.—S. C. Hall¹ died at the age of eighty-nine; also Percy B. St. John, in his sixty-ninth year. 17th.—Anniversary of the death of dear Lady Strangford. Wife visits her grave, and takes flowers. 18th.—In the midst of the miseries of moving and self far from well, utterly unable to get in advance with copy; and find scarcely anything but the records of my old friends to do. 20th.—The death is recorded of Thomas James Serle,² as having taken place at Worthing, aged

Africa was shut up in Pretoria during the siege, and yet contrived to edit a newspaper, and at the same time to collect notes for his very entertaining book, "With a Show through South Africa." He afterwards returned to the Cape, and then made a long tour in India, which was a successful one. He came to England and gave his entertainment at the St. James's Hall for a considerable time, toured through England and Ireland, and paid a second visit to the East. There he was again monetarily successful, but, unfortunately, had a sunstroke, and it was the effect of this which caused him to commit suicide in the Red Sea. He was highly esteemed by every one who knew him for his probity, his genial disposition, and his ever readiness to assist any one in distress.

¹ Samuel Carter Hall, miscellaneous writer, born in 1801. Edited *The Amulet* in 1825, *The New Monthly Magazine* in 1830, and established *The Art Journal* in 1839. Married Anna Maria Hall, the Irish novelist, and with her published some three hundred and forty volumes.

² Born October 28th, 1798, and was intended for the Bar. Before he was eighteen years of age, he had written four five-act plays. He then joined the stage, and played Romeo at the Theatre Royal, Liverpool, to Vandenhoff's Mercutio. He also appeared as Hamlet in the provinces, and at the Regency, Tottenham Court Road, and the old Royalty Theatres, where he produced a five-act play. He was the author of several plays: *Raffael Cimaro* (1819), *Fulvius Valcus* (1823), *Waltheof the Saxon*, played at Exeter; *The Parricide*, five acts, at Dover, the theatre of which town he managed for a couple of years. He played at Boulogne in 1824, Brussels in 1825, and returning to England, was engaged for Covent Garden for lead in legitimate business during three seasons, and played with Edmund Kean, Young, Charles Kemble, etc. He adapted *Dominique*, *Victim of St. Vincent*, and *Man in the Iron Mask*; was a strong supporter of the movement made to abolish the monopoly of the great houses. Among other plays, *The Merchant of London* and *House of Colburg*, Drury Lane, 1832. Was one of the original founders, and honorary secretary, of the Dramatic Authors' Society. *The Yeoman's Daughter*, Adelphi, 1832; *The Ghost Story*, Adelphi, 1833; *The Shadow on the Wall* and *The Widow Queen*, Lyceum, 1835; *The Witches' Son*, and *Master Clarke*,

ninety-one. 21st.—Desperate day, moving and packing, which troubles me greatly. Late at night wife and I go in a cab to our new quarters, Albert Mansions, Victoria Street, Westminster.¹ 27th.—Piercing easterly winds keep me far from well; and read the death of that great and good man John Bright, as having taken place this morning. 31st.—In *The Observer* of this date Edward Dicey announces his retirement from the editorship of *The Observer*, after an engagement of nineteen years. His successor is Mr. H. D. Traill."

"April 11th.—Death of John Vollaire.² This admirable actor died to-day in the London Hospital, at the age of

Haymarket, 1840; *The Priest's Daughter*, 1840, Sadlers Wells; *A Village Story* and *Tender Precautions*, Princess's,—were among his works. He also wrote several prologues, was in 1834 stage manager of the English Opera, Lyceum Theatre. Was a lecturer on Shakespeare throughout the country, and was acting manager and reader at Covent Garden in 1837. Wrote the novels "The Players" and "Joan of Arc," and four other five-act plays, which he read as lectures: *The Proscribed*, *The Jacquerie*, *The Queen and the Minister*, and *Gaston de Foix*. He also translated and adapted some Italian plays. Married Cecilia, daughter of Vincent Novello, the composer, sister of Mrs. Cowden Clarke and Clara Novello, afterwards Countess Gigliucci.

¹ There is no doubt that, in his then state of health, the leaving of his old quarters in Adelphi Terrace, shook E. L. B. very much. He was averse to change, and although Mrs. Blanchard did all that was possible to save him any trouble or discomfort in moving from one residence to another, the packing of the books and the thousand-and-one memoranda, letters, cuttings—any one of which in his old quarters he could put his hand on in the dark almost—worried him excessively, as he had great doubts, though causeless ones, whether he should be able to get them into order again and find them readily. He was also much attached to his outlook on the river, and the associations connected with Adelphi Terrace; for in his rooms there, as we have seen, scarcely a day passed but that he was visited by not only a genial companion, but a bright star in some department of art or literature.

² Was born in London, December 4th, 1820. Was well known and appreciated at Bristol, Bath, and Nottingham Theatres. Was the Sextus Dentatus to Macready's Virginius when the latter took his farewell at Birmingham in 1850. Vollaire was of the old school of actors. He was thoroughly conscientious and capable. His best parts were Sir John Falstaff, Old Crumbs in *The Rent Day*, Squire Broadlands in *The Country Squire*, Polonius, Stephano in *The Tempest*, Mo Davis in *The Flying Scud*, Dr. Botcherby in *The Unequal Match*,

sixty-nine. He made his first appearance in the Surrey Theatre, on October 3rd, 1854, in the drama called *The Avalanche*. *Good Friday*.—We are invited by Edward Ledger to dine as usual at Simpson's, but both of us compelled to decline on account of ill health. More reading, but utterly unable to write a line. If mending, I am mending very slowly, and have not yet got familiar with my surroundings. My doctor prescribes tonics. 24th.—Mr. Hare opens the new Garrick Theatre.¹ 26th.—Mr. Henry

Peter Grice in *Nobody's Child*, and Old Wilding in *The Liar*. He was a member of the Haymarket company up to the time of his death, though his last appearance was in January of 1889. He was buried in the Roman Catholic portion of the Kensal Green Cemetery.

¹ The following description of the Garrick, which appeared in *The Theatre* magazine, May 1889, will perhaps give an idea of the perfection of detail with which modern theatres are now built:—"The style of this theatre is classic. The whole of the Charing Cross Road front, to the extent of about 140 feet, is executed in Portland and Bath stone. The theatre is entered on the dress-circle level, which is reached after passing through the outer vestibule by a large inner vestibule, which will afford accommodation for lounging and as a promenade between the acts. From this, by a staircase on either side, the stalls are entered, and from it, by a staircase, the foyer level, with its refreshment-saloon and smoke-room, is approached. The saloon on the foyer opens on to a broad balcony facing on to Charing Cross Road, the balcony being covered with an arcade. The floor of the outer vestibule is laid in mosaic, and that of the entrance-hall and saloons in parquetry, and they are surrounded by dados of polished walnut, in panels, the upper part of the walls being divided by marble pilasters, the panels thus formed being filled with mirrors and decorations in relief. The ceilings are of a highly ornamental character, the whole of these decorations being in the Italian Renaissance style. To every part of the house there are two separate means of exit, ten in all. The construction of the theatre is fireproof, and is arranged on the same system as that adopted by Mr. Emden, the architect, in Terry's and the Court Theatres, by which the columns, always a great source of annoyance to the sight-seeing public, are entirely avoided. In the completion of the work, Mr. C. J. Phipps was associated with Mr. Emden. The Prince's room is entered, from the Charing Cross Road front, by a separate entrance, after passing through a small lobby. His retiring-room is in similar colours to those of the auditorium, the walls being covered with Chinese papers and hangings with decorations in the Chinese style. The house consists of four tiers, pit and stalls, dress-circle, upper-circle, and gallery, and will hold about 1,500 persons. The auditorium is decorated in Italian Renaissance. the ornamental

Irving and the Lyceum company appear before the Queen at

work being in high bold relief ; the proscenium opening is formed by groups of columns on either side of the first proscenium box, the general form of the theatre being after that of the Covent Garden, with four openings forming a square, supporting, in their centre, a circular dome. The box front of the dress-circle tier is divided by groups of Cupids, supporting shields crowned with laurels, each shield bearing the name of a celebrated author. The lighting is by electricity, supplemented by gas in case of accident. There being no sunlight all the lighting in the ceiling is round the dome itself. The whole of the auditorium is heated with hot water, on the Canadian system, introduced into England by Mr. Cowan. The ventilation is carried out by self-acting exhausts. The decoration of the house is white with gold ground, by which the ornamental work is well thrown into strong relief, the ground colour being a cherry red. The walls round dress circle and stalls are hung with cherry-coloured red silk, the pit walls being covered with Japanese paper of cherry-coloured red and gold, and the upper-circle and the rest of the house being decorated in the same colour. The box-rests are in cherry-coloured red satin. The pit seats are of a new kind, to lift up and with arm-rests to each seat, and arranged so as to take the hat, coat, umbrella, and programme. The stalls are seated with lounge-chairs with padded backs circular in plan, covered in the same cherry-coloured red silk as are the dress-circle, the other seats in the house being covered in material of a similar colour. There is no fire-proof curtain in the theatre, Mr. Hare having decided to omit it. The theatre is well provided with fire appliances. The stage is ventilated with large exhausts in the fire-proof roof over it, which also provides for drawing off the smoke and fumes in the event of a fire. There is accommodation for both ladies and gentlemen to every part of the house, with cloak-rooms and lavatories and every convenience. The stage, also, is fitted with two separate exits. The proscenium opening is 30 feet, and the stage about 40 feet, in depth. The dressing-rooms are in a separate block, and are provided with every convenience, hot and cold water, and baths for the use of the artists. The theatre is large enough to accommodate drama as well as comedy. It stands almost isolated, and can be approached from three sides." *The Profligate*, a play in four acts, by A. W. Pinero, with which Mr. Hare opened his theatre, proved to be one of the most beautiful plays ever written. The following lines, which appeared on the programme, give the key-note to the author's plot :—

" It is a good and soothfast saw :
Half-roasted never will be raw ;
No dough is dried once more to meal,
No crock new-shapen by the wheel ;

Sandringham.¹ 27th.—One hundreth and seventy-sixth and

You can't turn curds to milk again,
Nor Now, by wishing, back to Then ;
And having tasted stolen honey,
You can't buy innocence for money."

Dunstan Renshaw marries a pure innocent girl, Leslie Brudenell. He has been a rake in the past, but her innocence and charm win him over to completely reform his life. His love for her is so great, and her confidence in his perfection so entire, that he dreads the moment when she shall discover the worthless life that he had led prior to their union. He has betrayed a girl called Janet, and, by a chain of circumstances, she is succoured by the wife, who at length is made privy to the knowledge of the magnitude of her husband's sin. She leaves him for a time. His life to him is worthless, and for a brief moment he contemplates suicide, but his better and more noble nature prevails. He determines to lead such an existence in the future as shall blot out his past, and make him worthy of the woman who has linked her fate with his. It is at the moment when he is on his knees praying for help to carry out his intention, that his wife stands before him and the blessed words fall upon his ears : "I am come as your wife, not as your judge." She has returned to him to give to him what is man's best support next heaven—a woman's pure love—and with the two little words that mean so much—"wife" and "husband"—the curtain falls. There were also some exquisitely human touches in the character of Hugh Murray, who has loved Leslie Brudenell all his life, and yet has to stand by and see her bestow herself on a man whom he knows to be unworthy of her. Her brother Wilfred, a mere youth, has to feel the bitterness of a disappointed first love, for his heart has gone out to Janet ; but she, knowing her past, leaves him without letting him know how she loves him. The baseness to which a worldly woman can descend is illustrated in Mrs. Stonehay, who sacrifices her weak daughter Irene to bring about a match with the profligate Lord Dangars. The cast was an admirable one :—Lord Dangars, John Hare ; Dunstan Renshaw, Forbes Robertson ; Hugh Murray, Lewis Waller ; Wilfred Brudenell, S. Brough ; Mr. Cheal, Mr. Dodsworth ; Ephgraves, R. Cathcart ; Weaver, H. Knight ; Mrs. Stonehay, Mrs. Gaston Murray ; Leslie Brudenell, Kate Rorke ; Irene, Beatrice Lamb ; Janet, Olga Nethersole ; Priscilla, Miss Caldwell. Forbes Robertson and Kate Rorke were never seen to greater advantage. Mr. Hare contented himself with a comparatively small part, but which he made almost great by his finished acting. The scenery of this piece excelled in its chaste beauty anything that had hitherto been seen on the stage.

¹ The pieces presented before Her Majesty, and of which she was pleased to express her most gracious approval, were—*The Belle* : Mathias, Henry Irving ; Walter, Mr. Howe ; Hans, Mr. Johnson ; Christian

last performance of the Drury Lane pantomime of *The Babes in the Wood*. 28th.—A bright day, with a little sunshine. In afternoon, to my surprise, a friendly visit from J. S. Clarke, with Charles Dunphie, who appear delighted with the new quarters. The first cheerful hour I have spent with friends in this house! 30th.—Death of Carl Rosa¹ this morning at Paris, aged forty-seven.”

“May 3rd.—A bright day; Clement Scott pays his first visit here in afternoon, partly with a view to write an interview sketch about me for an American paper. 14th.—Hear that Washington Irving Bishop, the thought-reader, died this day somewhat suddenly in New York. 16th.—Death of Charles Lauri,² the well-known clown and pantomimist, and father of Charles Lauri, of Drury Lane, after a long illness. Also of William Beverley,³ the scenic artist, aged seventy-

Mr. Alexander; Doctor Zimmer, Mr. Haviland; Notary, Mr. Coveney; President of the Court, Mr. Tyars; Mesmerist, Mr. Archer; Catherine, Mrs. Pauncefort; Sozell, Marie Linden; Annette, Miss Coleridge;—and the trial scene from the *The Merchant of Venice*: Shylock, Henry Irving; Duke of Venice, Mr. Howe; Antonio, Mr. Wenman; Bassanio, Mr. Alexander; Salarino, Mr. Harvey; Gratiano, Mr. Tyars; Clerk of the Court, Mr. Coveney; Nerissa, Marie Linden; Portia, Ellen Terry.

¹ Carl August Nicholas Rosa, born in Hamburg, March 22nd, 1843. Educated at the Leipsic Conservatoire, and was a distinguished violinist. Married Madame Parepa, in New York, February 1867. Toured with his wife in America till 1873. In 1875 opened the Princess's Theatre with a brilliant season of English opera, commencing with *Le Nozze de Figaro*. In 1876 Mr. Carl Rosa carried on his project at the Lyceum and Adelphi Theatres, and in 1879 and 1882 at Her Majesty's. In 1884, at Drury Lane, in conjunction with Augustus Harris, he organized the Carl Rosa Opera Company, which has made itself famous throughout the length and breadth of Great Britain. And to Mr. Carl Rosa must be given the credit of producing several operas by English composers. He was much respected, was an enthusiast in his profession, and was a good friend to English talent.

² Born in 1833, and when only seven years of age appeared at Sadlers Wells. Was subsequently engaged at Drury Lane in 1851, and was well known throughout England, the Continent, and America. Last appearance, January 1888, at the Grand Theatre, Glasgow, when he was taken with brain fever and typhoid, from which he never thoroughly recovered.

³ William Roxby Beverley was descended from a dramatic stock. His father was lessee of the Scarborough and Filey Theatres, and there

eight. 21st.—Through a little newspaper reading, but I seem to have taken my farewell of literary work, which makes me feel very depressed. 22nd.—I break down with my *Era* copy. 23rd.—Bright weather; the *Al Fresco* Fancy Fair at South Kensington. It may have been Friday next week, but I am getting quite bewildered about dates. 31st.—More disinclined to work than ever, and can scarcely hold a pen. Obligated to take a compulsory holiday, in the form of a day or two's rest from pen and ink."

"June 7th.—Death recorded of Augustus Braham, aged sixty-nine: the last of John Braham's sons, the eminent tenor. Also of John O'Connnor, my old friend the scene-painter and water-colour artist, who died a few days ago. He was in his fifty-eighth year. 8th.—Opening of the Shaftesbury Theatre with *Jim the Penman*, under the management of Messrs. Lart and Willard.¹ 11th.—A cold and cheerless anniversary of our wedding day, but celebrated by a special dinner; the guests being my two nephews—William, home on furlough from Alexandria, and Walter, up from Lancashire—Ettie, Carrie, and her son Freddy Lowe. Self very poorly, and utterly unable to talk or entertain the company in any way. 12th.—So weak; can only take cup of tea and bread-and-butter in place of dinner. Cannot get on with my work; and not yet reconciled to my change of

the future scenic artist first appeared as an actor. It was under the Vestris-Mathews management he painted the exquisite scenery of Planché's extravaganzas. He made his mark in his profession at the Princess's, under J. M. Maddox, and also furnished the scenery for Albert Smith. He exhibited at the Royal Academy. He was compelled to submit to a delicate operation on his eyes some two years previous to his death, and this, and being unable to follow his profession, all preyed upon him, as it entailed the loss of an income none too large to support his well-known hospitality.

¹ The distinguishing feature of this performance was the assumption of the rôle of James Ralston by Mr. Willard, remarkable for its ease and finish, and concentrated power. Mr. Mackintosh was the Baron Hartfeld, and excelled from the manner in which he made the character a possible one and in touch with his surroundings. Lady Monckton resumed the character of Mrs. Ralston; Henrietta Lindley was the Lady Duncombe.

quarters. 29th.—The last night of *Macbeth*¹ and the Lyceum season."

"*July 2nd.*—To-night the Shah's state visit to Royal Italian Opera, Covent Garden.² 3rd.—*Era copy.*"³

Revenue for year, £200.

THROUGH the kindness of Dr. William Lomas, of 5, Pall Mall, E. L. B.'s valued friend and medical adviser, I am enabled to give, from Dr. Lomas's attendance-book, the following notes, which convey the gradual course and nature of E. L. B.'s illness. The death certificate was made out in the name of Edward *Litt* Laman Blanchard. The second name he never used, and it has therefore been thought advisable to speak of E. L. B. throughout the work only as Edward Leman (the proper spelling of the name) Blanchard, by which he was known to the world.

¹ The house was crowded by a representative audience. Ellen Terry was called five times after the first act. At the close of the performance Mr. Irving made a very grateful and graceful speech, and announced the revival of *The Dead Heart* in September, and that Mr. Bancroft would be a member of his company.

² The overture to *Guillaume Tell*; the mad scene from *Lucia*, with Madame Melba in the title rôle; the "Leonora" Overture; act of *Faust* with Madame Albani, Madame Scalchi, M. Lassalle, and the two De Reszkés; an act of Boïto's *Mefistofele*, with Miss Macintyre, Madame Scalchi, Mr. E. De Reszké, and Signor d'Andrade; with the "Caro nome," by Miss Ella Russell, from *Rigoletto*; the waltz melody from *Roméo et Juliette*, by Madame Melba; and "Ah! fors'è lui" from the *Traviata*, by Madame Nordica—made up the programme. Augustus Harris had decorated the house most profusely with palms and flowers, roses being specially *en évidence*. The Royal box was fitted in Louis Quatorze fashion. The band of the Scots Guards was in attendance at the entrance, and the Grenadiers supplied the guard of honour.

³ These two words were the last he ever wrote on account of work to be done.

Dr. Lomas writes of E. L. Blanchard :—

1883—*May 18th.*—After an attack of illness arising from a long-standing complaint, he was very weak, and was treated for general weakness and atonic dyspepsia. He had a few similar attacks during the following years. On several occasions these attacks were followed by giddiness. He had been a very delicate child and was reared with difficulty. His constitution was, undoubtedly, delicate, and he would, probably, have died earlier if it had not been for the care and devotion of his good wife. He had a very pronounced nervous temperament, and under-average muscular development. I find the following notes in my case-book :—

“‘1889, *Aug. 16th.*—Visited E. L. B. at 8.45 p.m.—creeping paralysis—great prostration—pulse scarcely perceptible—hands cold—*has had numerous falls through feebleness.* *Aug 21st.*—Visit 4.45 p.m.—Interview with Mrs. E. L. B. (in which I must have told her that the end was approaching). *Sept. 3rd.*—Visit 8 p.m., and consultation with Dr. Cholmeley. Has not taken food for nearly two days, and then only a small quantity of beef tea and brandy—unconscious.”

“‘*Sept. 4th.*—Visit 11 a.m.—attendance until 1.15 p.m.—Died.’ He passed away at 4 p.m. as quietly and peacefully as a child sinks into slumber. He always seemed to be conscious of the presence of his wife, although he was so powerless. Mrs. E. L. B., myself, Mrs. Lowe (Mrs. B.’s daughter), and, I *think*, Mr. Plowman and Mrs. Reeves were present when he died. It was a case of gradual decay. He was ‘worn out,’ and his little stock of strength was exhausted. He was always the same kindly, gentle creature I had known for twenty years or more. He bore his last illness as patiently as any man similarly afflicted could have borne it. Whenever he rallied, his natural keen sense of humour bubbled forth, and there was many a quip and joke. He never liked to acknowledge that he was ill or that his power was failing. I cannot speak too highly of the devotion of his wife, who was the gentlest of gentle nurses. They were sweethearts to the end.”

THE following account of the "Funeral of E. L. Blanchard" appeared in *The Era* of September 14th, 1889 :—

"In the bright and warm sunshine of Tuesday last, and amid the rural prettiness of Kensington Cemetery, Hanwell, there was a tolerably large gathering to witness the consignment to the earth of all that was mortal of the lamented Edward Leman Blanchard, whose death in his sixty-ninth year was recorded in our last. The comparatively far-distant resting-place was selected, because in the quiet and beautiful cemetery named, away from the bustle of the modern Babylon, lie the remains of Mr. Blanchard's mother, who lived to the great age of ninety-one years, who survived her husband—a famous comedian in his day—for forty years, and who died on February 14th, 1875, a stone to her memory being 'erected by her affectionate children, Edward and Caroline.'

"The mournful procession left the residence of the deceased, Albert Mansions, Victoria Street, at half-past one o'clock, and arrived at the cemetery punctually at three. It consisted of a glass-panelled hearse bearing the coffin—which was completely hidden by flowers—and three mourning coaches. In the first were Mr. Green, senr., Mr. Green, junr., Mr. Walter Blanchard, and Mr. F. Lowe; in the second, Captain Reeves, Mr. Alfred Jenner, Dr. Lomas, and the Rev. F. D. Perrott; and in the third, Mr. Plowman, Captain Higgs, Mr. Capper, and Mr. Wilhelm. Three private carriages brought up the rear at the cemetery, in the first being Mr. Augustus Harris, and in the second, Mr. Clement Scott and Mr. B. L. Farjeon. The service, both in the chapel and at the grave, was most impressively conducted by the Rev. Mr. Perrott, of Bury St. Edmunds, who at the conclusion addressed the sorrowful assembly, and with touching eloquence offered a tribute of affection to his deceased friend. He said :—

“Fellow-mourners,—We have laid to his rest this afternoon the remains of one whose simple, child-like character may well be an example to us all. Praise of those who are gone is sometimes more extravagant than real, but no one can grudge Edward Leman Blanchard the due meed of his life's work. United with a geniality of manner and unalloyed kindness of soul, there was in him a deep spirit of humble religious feeling; and all who knew him can testify to his simple open-heartedness and frank honesty of purpose. The gift of giving pleasure to others was his in a peculiar degree, and in the use which he made of this gift is his best claim on our gratitude and memory. Most truly was he the friend of children—not alone of those who came into personal relationship with him—but of those of a wider sphere, of the people's children, to whose pure innocent enjoyment he devoted no small measure of his great talents. His labours of love are ended. His work in this world is over. His gentle spirit has returned to Him who gave it, and we lay his mortal remains to rest in the faith of a joyful resurrection to eternal life, through Jesus Christ our Lord.

“‘Lord, all-pitying Jesu blest,
Grant him Thine eternal rest.’

“The polished oak coffin bore the simple inscription :—

“EDWARD LITT LEMAN BLANCHARD.

“Born Dec. 11th, 1820 ; died Sept. 4th, 1889.

“Among those who sent wreaths and crosses were Henry Irving, J. L. Toole, Augustus Harris, C. and R. Green, John and James Bennett, J. N. Maskelyne, Mr. and Mrs. W. H. Coombes, Mrs. O'Neil Power, Mrs. Bolton, ‘Babs,’ Mr. and Mrs. W. C. Day, Mr. Warren Wright, Mr. Charles Kent, Mr. and Mrs. Alfred Jenner, Miss Carlotta Leclercq, Mr. G. Hutchinson, Mr. John Coleman, Miss Emily Faithfull, Mr. and Mrs. Douglas Cox, Miss Harriet Coveney, Mr. Thomas Thorne, Miss Sophia Fitzjames, Mr. John S. Clarke, Mr. Harry and Alice Plowman, Miss Bacon, Mrs. B. L. Farjeon, Mr. Sydney Alport, Wilhelm the artist, Mr. and Mrs. R. Capper, Mr. and Mrs. Edward Ledger, and a number of the

deceased gentleman's 'fellow-workers on the stage and in journalism.' Among those at the grave, in addition to the immediate mourners, we noticed Mr. John Maclean, Mr. J. G. Taylor, Mr. T. Foster, Mr. Moy Thomas, Mr. Isaac Seaman, Mr. Edward Draper, Mr. Alfred Nelson, Mr. Edward Spenser, Mr. H. Howe, junr., and Mr. Harry Plowman representing the Arundel Club, Mr. John Hay, Mrs. E. Phelps, Miss Ada Swanborough, Mr. Pierpoint, Mr. Maddison Morton, Mr. R. Butler, Mr. and Mrs. W. C. Day, Mr. Jonas Levy, Mr. H. Spry, Mr. G. E. Fairchild, Mr. Robert Reece, Mr. G. Weathersby, and Mr. W. Gowing."

APPENDIX.

THE following sketch of E. L. B.'s father will give some idea of the manner of man he was :—

WILLIAM BLANCHARD: A SKETCH.

By DRINKWATER MEADOWS.

ONE of the most entertaining actors I ever knew was the late William Blanchard—"Billy Blanchard," as he was generally called by his intimates. There is something which sounds exceedingly kind and hearty in an abbreviated name. It gives, as it were, an assurance that the party so spoken of, or to, is not an every-day, commonplace person, but "a right good fellow." Assuredly, Blanchard was one of the merriest and kindest of men. "He was a fellow of infinite mirth," abounding in fun and good-humour. He was kind-hearted and generous, an affectionate husband and father, a kind friend, and a most entertaining companion.

As an actor, Blanchard was unrivalled in his particular cast. He had the great talent of giving importance to very trifling characters; and, whilst many of his contemporaries were successful in parts for which the author had done much, both as to dialogue and situation, he made many prominent, and of consequence, even where the author had not ventured to hope for anything beyond what is professionally termed "safety of performance." Blanchard retired from the stage in 1835, without a leave-taking, and died very soon after, universally lamented.

Poor Billy! He was a staunch Tory; and a joke which

struck at his loyalty was less pardonable, in his opinion, than any other. Occasionally his anger was roused by pre-meditated jokes being fired at him on the score of his politics, or by doubts being expressed as to his political principles; but the instant he perceived they were merely the wagging of the green-room, he laughed with the rest, and generally finished with a "God bless you, my dear boys, you're funny dogs!" A great portion of his conversation was in a sort of parenthesis, which rendered his anecdotes particularly amusing and peculiar. Blanchard entered the theatrical profession very early in life, and acted at Prescott, in Lancashire. The salaries varied from ten to fifteen shillings per week, which, in those days ("the palmy days of the drama") were far from contemptible; each performer being allowed also a benefit, by which in general a profit was made to the extent, in a town like Prescott, of three, four, or five pounds—sometimes only as many shillings, for theatrical benefits are not always *benefits*.

It has frequently been said by old actors that the smaller the company the greater the comfort; and, assuredly, the merriest actors have frequently been met with in the small and strolling companies, where a kind of family compact might be said to exist, and where, being unable "to bring their means up to their wishes," they rested satisfied with "bringing their wishes down to their means." During Blanchard's first visit to Prescott, being the most juvenile male person in appearance in the company, he was "cast" for the part of the redoubtable hero "Tom Thumb," there being no young Roscius in the theatre (barn)—no precocious child of "four years and a half," who could "sustain the arduous characters of Sir John Falstaff in the play and Caleb Quotem in the farce." Blanchard being too tall for the dwarfish giant-killer, acted the part *upon his knees*, his robe being of sufficient magnitude to hide his legs and feet. He told me he made a great hit in the part, and repeated it for his own benefit, "by particular desire of several persons of distinction."

"It was," said he, "a very painful performance to me (the audience, bless 'em! liked it), my boy, especially during the fight with Lord Grizzle (I acted the same night Young Norval so, my boy); but I was in love with acting then, as

every one who comes upon the stage ought to be, and had the manager (Old Bibby,—you've heard of him, my boy, I dare say) cast me Ophelia or little Pickle, I should have done them (I did play the lover in a pantomime), for, so long as I acted, I didn't care a button *what* the part was. The Prescott young vagabonds, my boy (for I was a great favourite there), used to call after me as I passed through the street,—I mean, after my Tom Thumbing it,—‘Hurra! hurra! come and see! here's t'chap as acted Tom Thumb on top of his knees, 'cause he was over big when he was up on his spinnel (spindle) shanks! Hurra! hurra! hurra!’”

In the summer of 1820, during the Covent Garden vacation, he was travelling with *the* Emery, on a Sunday afternoon, from Manchester to Liverpool, having acted at the former place on the previous evening, and being announced to appear at the latter on the following. Billy was in high spirits, and, as he said, inclined for a bit of fun. Emery and himself were the only inside passengers. The coach changed horses at a small village halfway between Manchester and Warrington. The day being fine, the country-people were lounging in front of the inn, Lancashire fashion, some drinking, others smoking, some talking, some gaping, some sleeping. The arrival of a coach was a circumstance of great interest, as it afforded an opportunity for remarks upon its horses, its loading, its “insides,” and its “outsides.” All crowded round the vehicle, some to accost the guard, others the coachman; some, pipe in mouth, to stare in at the windows of the coach; others, “snappers up of unconsidered trifles,” to see that nothing fell *unnoticed* from the roof.

The manufacturing portion of Lancashire is more notorious for the number of its population than for their smartness. I allude to the labouring classes. It appears as though the labours of the past week had so wearied them as to render Sunday ablutions and change of dress a matter of absolute toil, and therefore to be avoided altogether. In the agricultural districts the general appearance of the peasantry is very different, and not more so anywhere than in the north of Lancashire. Whilst the horses were being changed, remarks, rude and civil, were freely made by the lookers-on as to the passengers, inside and out. Blanchard wore a

travelling cap of a somewhat *foreign* appearance, which drew forth many coarse jokes and Lancashire witticisms from the bystanders. Billy heeded them not. Emery called for a glass of "home-brewed"; and, whilst he was drinking it, Blanchard, who was seated opposite to him, popped his head out of the window, and addressed one of the lookers-on in a most unintelligible jargon, and in a foreign accent, saying—

"*Wad a mo no let o me o kenna if o banda bodo ko ko, ko ko, kep a waba bala bo lo Warring to no to o?*"

Out came a volume of smoke from the mouth of the nearest bystander, and in reply to Billy's evident question, a "What?"

"*Cano ko po, po ko canno me lacka pat a po to sal o abro bo bo tel ya Warring to no?*"

"What says thou, thou fool thou? can thou not speak Hinglish, thou, and not such like marpment as that stuff, thou, with thy fool of a houtlandish over-seas cap a-top on thy fool's 'ed!"

Now came honest John Emery's turn. Since the arrival of the coach at this inn, he had taken no notice whatever of Blanchard, but he now popped his head out of the window, and in an honest-sounding northern dialect, said to the Blanchard-questioned and questioner—

"D—n the fellow! never mind him! I know him well enough; he's one of them Hitalian witnesses as is cum'd over here to swear again the Queen before the Parliament House."

"Is he?"

"Yes, he is; I know him well enough."

In an instant the bystanders gathered round their interrogating companion, at a sufficient distance from the coach to prevent their conversation being heard by its occupants. Their looks and actions were directed towards Blanchard, who, as he observed an unpleasant expression in their unwashed faces, and a sort of buttoning-up of their outer garments, indicating a making-up for mischief, became *ra*-ther pale and tremulous. He felt himself to be in a no very enviable position, for the "anti-ablutionists," as he called them, were evidently preparing for a movement, and that not in his favour.

"I felt," said Billy, "inclined to address them in as good a Lancashire tone of conciliation and apology as I possibly could (Fawcett, my boy, was a capital apology-maker, he never flinched), for I began to fear I should soon find 'my head here and my body there,' my boy; but d—n it! my mouth became dry, and my tongue stuck to the roof of it. I was sincerely sorry I had not followed Emery's example, and called for a glass of ale (I was never much of an ale-drinker), instead of jabbering nonsense to such savages. I heartily repented of my mock Italian, and inwardly resolved never again to converse but in my mother-tongue. Well, my dear boy, the savages drew closer together (I thought of Captain Cook's death), they turned their Lancashire eyes continually on me (such eyes!), not eyes of affection or kindness, but of fury (capital for the mob in *Coriolanus* or *Julius Cæsar*). Well, my boy, I had just made up my mind, in the event of their attempting to drag me out of the coach—for I felt that *was* their delightful intention—to throw myself on the other side of Jack Emery for protection, and I was preparing to do so when (praise be given!) the worthy coachman (bless him!) smacked his whip, and off we started at a slashing pace. (I always hated slow travelling and loitering on the road.) How the mob, pretty dears, yelled! Had we not started then and there, I should certainly have been compelled by the dear darlings to forfeit my engagement at Liverpool, where my benefit was to take place on the following Friday. (Emery and Jack Johnson were to play for me in *John Bull* and *The Review*.)

"By the time we started from the savage creatures, I was in the coldest perspiration I ever experienced in my life, although it was the height of an exceedingly hot summer.

"As soon as I recovered myself a little (for I confess, my dear boy, I was agitated), and we were out of sight of the unwashed Lancastrians, I spoke to Master Jack Emery, who was grinning in the opposite corner like a hyæna.

"'Master Jack,' said I, 'it's all very well for you to sit there, my boy, stretching out your Yorkshire or Durham legs, whichever they may be, as if you had paid for the whole inside of the coach, and enjoying yourself at my

expense (I don't mean to say I paid for your glass of ale), but I must say it was anything but friendly of you, considering the number of years we have been acquainted (I came to town in eighteen hundred, and you in nine-seven), for you to place me in a situation where, but for that worthy coachman's driving off as he did (he shall have an order any night he likes), I should have been torn to pieces by an infuriated Lancashire mob (did you ever see such a gang?), who would have paid no attention to my being one of his Majesty's servants, and a member of T. R. C. G. I should like to know what you could possibly have said when brought up to give evidence before the Coroner. (You would have been *subpœna'd* to a certainty: serve you right, even if it had been on your benefit-night.) I don't wish to hurt your feelings, but d—n me if I don't believe the jury must have returned a verdict of "Manslaughter" against you; and, conscientiously, I could not have blamed them. I should have done so certainly, had I been one of the number. I'll never travel this road again with you, Master Jack Emery. "I am afraid to think on what I've done—look on't again I dare not." You can talk enough about "brotherly love," in Sam Sharpset; but allow me to say, that in real life you know nothing at all about it, Master Jack."

To poor Blanchard's torrent of wrath, Emery merely replied, "Serve you quite right, Billy, my lad. If, instead of jabbering such stuff, and making a Tom-noddy of yourself to such a set of idle, ignorant fellows, you had, like a prudent chap, called for a glass of ale, or had been reading over your part for to-morrow night, which you did not know too much of the last time you played it, I should not have had a chance of having a joke at your expense; but, as it was, I've got one against you that will run the whole of next season in town, and even then it will answer your purpose to have it dramatized for your benefit. You can call it, *Billy in a Pucker*; or, *Inside nearly Turned Out*. I'll play the leader of the mob for you, and you can do your own part to the life. You can throw some capital feeling into it, and will act it, my lad, as you do everything, most naturally. I'll give you a sketch of your face for the occasion—'tis in my mind's eye, Horatio,' taken from life. You can have it at the head

of the bills, or on the back of your tickets. If that do not draw you a bumper, I do not know what will."

"Jack, my dear boy, give us your hand. We are all safe, and I forgive you. (How well our coachman drives!) But I never in my life saw such a set of savage-looking fellows. You never looked half as bad in Caliban or Barnardine, Jack, and that's saying much; and you always make your face up capitally, my boy. When we change horses again, I shall make a point of being fast asleep."

Blanchard's loyalty and Toryism were severely tested during his visit to America in 1834; and although, as he said, he experienced very great kindness, attention, and hospitality, the people were not sufficiently John Bullish for him. He was greatly annoyed at their continual restlessness, especially at the dinner-table; for he was exceedingly partial to a cool bottle after the cloth was drawn, and could not bear their custom of leaving the table so immediately after dining.

"There was," said he, "always, and everywhere, an abundance of everything and of every sort, my boy,—no grudging in any way, I must say. They generally place so many dishes on the table as to prevent your seeing the cloth; and I really believe the more you eat, the better they like you—(I met with a great many jolly, kind people, my boy, hearty as hearty could be)—but, confound it, there was no sitting still. Hey presto! away vanished the dinner, pantomime fashion, and the diners into the bargain. (Very like Mr. and Mrs. Macbeth's supper party; for they did not stand upon the order of going, but did 'go at once.') They told me it was the custom of the country (at the public tables, at least). I told them it was a d—d bad custom, striking at the root of all good fellowship and comfort; and if I had them in London I would soon cure them; ay, and take deuced good care they should regret the arrival of our respectable breaking-up time, my boy. There was a deuced good fellow, my boy (I candidly confess I met with a pretty considerable number of such), to whom I was introduced: his name was—was—dear, dear, dear, I can't hit upon his name just now. No matter; he was a Colonel Somebody—(they have a tremendous lot of Colonels there, my boy).

Well, I dined with him one day at a large hotel—their hotels are very splendid—he gave me a capital dinner—the fish was excellent (I was always partial to a bit of fish). The only fault was, there being too much of everything, except an inclination to sit. (Their oysters are very fine, and so are their New Town pippins: I never eat apples myself.) Well, my boy, I had made up my mind to a snug sit, chat, and a bottle of port after dinner (their port is not the best wine there, and very dear)—but no; away went the cloth, and almost with it my friend the Colonel—(plague take it! what was his name?)—in a deuced hurry, with the last morsel in his mouth, to look after, as he said, a particular piece of business. I wonder they don't all toddle out of the world in a month from indigestion. But, perhaps, the juleps they drink have a counteracting effect—their juleps, my boy, are beautiful, and deliciously seductive, I must confess)—and increase the gastric juices.

“Then, again, my dear boy, they would be boring me with the wonders of their ‘awful fine’ city of New York (I must say it is fine as far as it goes), and be everlastingly asking if I did not think it magnificently grand (I was born, my boy, in York, Old York, as I call it)—which I allow it is to a certain extent, and considering the comparative short time of its existence. But to dare to compare it with London—our blessed old London—is about as reasonable as to compare Billy Shakespeare with that Mr. Somebody, who wrote that precious bad farce in which I had a miserable part—it was d—d the first night).

“You must bear in mind, my boy, that they are most active, enterprising people. ‘Go ahead’ is the cry; and they do go ahead. It has ever been a wonder to me how they have done so much in so short a time, in every way, too. (I thought it wonderful the rebuilding Covent Garden in a few months, after it was burnt in 1808; but *they* would have done it, I really believe, pretty considerably quicker.)

“I was lounging one day in the front of the theatre, looking attentively, and I must say admiringly, at some of the fine buildings (very, fine many of them are, my boy), when a young fellow came up to me—(somebody, I suppose,

I had been introduced to by somebody—my friend the Colonel, perhaps).

“‘Well,’ said he, ‘I guess you never saw a finer city than this New York of ours, Blanchard, eh?’

“‘Didn’t I?’ said I.

“‘Why, *did* you ever?’ said he.

“‘Once or twice, I should think I have, my boy,’ said I.

“‘Where?’

“‘WHERE!’ said I. ‘Why, where the devil do you think I should see such?’

“‘Why, you don’t mean *Philadelphi*, do you?’

“‘Oh! bother to *Philadelphi*!’ said I.

“‘Well, I calculate you mean your London, perhaps? for I know you English are mighty prejudiced.’

“‘I do,’ said I.

“‘Well, you are all of you awful fond of London; but is it as fine as New York?’

“‘What do you mean by as fine?’

“‘Well, I mean, is it as big as New York, for one thing?’

“‘NEW YORK!’ said I; ‘my dear boy, New York is fine, very fine, I allow; but recollect it is New York. But if you were to take a piece the size of it out of the map of London, *it would never be missed*—that’s what London is, my boy.’

“‘Well, you *are* a strange fellow!’ he said, and off he walked.—(praise be given!).”

Blanchard was exceedingly polite and attentive to females. Billy did not approve of the New York custom of not walking with a lady arm-in-arm as in England.

“It is being ridiculously fastidious,” said he. . “I could not endure it at all—it’s barbarous. And then, my boy, the general formality and reserve of the females is anything but pleasing to an Englishman like myself. It is the duty of man to be attentive to the dear creatures, bless ’em!—and not being permitted to be so put me out of all patience, and well it might. I’ll give you an idea, my dear boy, as to how attentions to the sex are received and estimated there (I mean in America). One evening I was going down the Broadway (precious broad it is) between eight and nine (it’s

the longest street they have—a tremendous length, three miles, I believe)—the moon was shining very brightly (they have exceedingly fine moons there, I must allow, but how they came by 'em I can't guess)—the frost was very severe (no joke their frosts, my boy)—and the streets were very slippery. (By-the-bye, there had been a heavy fall of snow.) Well, I saw a splendid figure of a female walking before me—(I forget where I was going—no matter—I remember I had acted Job Thornberry the night before)—when suddenly down she fell; but, as Alice, in *The Castle Spectre*, says, 'she fell with all possible decency, and took care to hide her legs,' at least as far as I could see, my boy. Well, I hurried to her assistance—(I was all but down myself). She was very good-looking (many of the women are very good-looking there, I must say, up to a certain age, my boy; but they don't wear as well as ours, though I daresay they last as long)—and on my expressing my hope that she was not injured by her fall, she turned round and said to me (just as I was supporting her with my arms round her waist) in a precious grum tone of voice—(you remember Mrs. Davenport in *Mother Brulguddery*?—well, my boy, that was it)——

“‘Clear out!’

“‘Clear out!’ said I.

“‘Yes, clear out!’ said she.

“‘D—n it,’ said I, ‘you are all alike—men, women, and children; and *you’ve* no KING, poor wretches!’”

THE following letters were kindly lent by Mr. Dillon Croker, etc., as illustrating E. L. B.’s style of correspondence:—

“6, ADELPHI TERRACE, STRAND, W.C.

“*Sunday, February 5th, 1882.*

“MY DEAR CROKER,—As you probably know—for what is unknown to you in matters of this kind?—I systematically decline all invitations to dinner from the sheer physical impossibility of ever doing justice to the hospitality of my Generous Hosts.

“Still your letter—which ought to have been answered before this—

touches a peculiarly sympathetic chord. I like you, and I like our friend Sawyer, and I like the Whitefriars Club.¹ Therefore I have three reasonably good inducements to say 'Yes' to your generous proposal. 'But how if Honour plucks me off again,' and some confounded manager produces something new that Saturday evening, or thinks of a revival which I may be called upon to notice?

"Well, I will take the chance. I have never been able all my life to say 'No' with anything like personal gratification, so unless some 'impossibility' comes on the 25th between myself and the annual festival of the excellent Whitefriars Club, you may count on the presence of

"Yours always

"Most faithfully,

"E. L. BLANCHARD.

"DILLON CROKER, Esq."

E. L. B.'s ears were always open to anything that was in the least droll, and his extraordinary memory treasured it up. Here is something that evidently tickled his fancy:—

"On Thursday night some meeting took place at the Society of Arts, in John Street, Adelphi. I was going out to post some letters as the meeting broke up, and I passed the door just as three people (men) came out, and a formal introduction took place on the doorstep with much ceremony.

"First Scientific Gentleman (introducing his friend to the third personage): 'Let me present to you Doctor Gumption, whose speech has so delighted and instructed us all this evening.'

"Third Personage: 'Really, quite proud! I am delighted, Doctor Gumption, to make your acquaintance, and *all the more so as I have never met you in my life before.*'"

¹ The Whitefriars Club was "instituted for the association of gentlemen connected with Literature, Science, and Art." For the year 1877 the following were the officers:—President, J. Crawford Wilson; Vice-President, G. Wharton Simpson, M.A., F.S.A.; Auditors, Jonas Levy, G. Manville Fenn; Treasurer, Horace Green; Secretary, W. J. Hyne Clark; Committee, Thomas Archer, William Creswick, Henry Lee, F.S.S., William Mayland, John Proctor, William Sawyer, F.S.A. Amongst the members for that year were Thomas Archer, William Black, John Chalmers, M.D., Dillon Croker, F.S.A., B. S. Farjeon, Colin Hunter, Henry and Richard Lee, Andrew Maclure, W. Q. Orchardson, Charles E. Pearce, Charles A. Read, W. K. Sawyer, F.S.A., Barry Sullivan, Rev. Charles Voysey, Harrison Weir, G. Wagstaff Yapp.

" 6, ADELPHI TERRACE, STRAND, W.C.

" Monday, May 7th, 1883.

" MY DEAR CROKER,—Thanks for your information respecting the 'Webster Correspondence,' which I shall duly avail myself of for my next article in *The Birmingham Daily Gazette*.

" I had a very kind letter a week ago from Halliwell Phillips, soon after followed by an inscribed presentation copy of his 'Outlines of Shakespeare,' with which I am enchanted. It was very good of him to send me what I so much wanted and shall so justly value. I feel greatly indebted to you as being the indirect cause of its transmission.

" I am afraid you gave sixpence too much for my old 'Guide to the Watering-places of England,' which I wrote in 1845, and do not remember to have posted up to date. However, the little volume is really very scarce, and curiously enough, for some reason or other, has lately been much inquired after. What a world of old memories you have awakened! Other things being equal, I should not mind having again the power of locomotion and the appetite for bread and cheese and a pint of country ale I could boast of some forty years ago.

" With every good wish,

" Believe me always

" Yours very faithfully,

" E. L. BLANCHARD.

" DILLON CROKER, Esq."

" At the urgent request of Jonas Levy I have consented, on Friday, the 18th, to inflict on the members of the Whitefriars Club, at Anderton's Hotel, some 'Literary Gossip.'¹ I have no memoranda, and shall not write out anything to read, but I fancy it will run on the same lines as my 'Remembrances' did at the Shorthand Writers' Association at St. John's Gate some five years since. I tell you this because there can be nothing new for you to hear, but if you think anything I may tell would possess an interest for our friend, Mr. Westmacott Chapman, you may tell him the date and the time and the place fixed, if he wants to enjoy a particularly tedious hour on that evening."

Blanchard was for some years a member of a

¹ That his literary gossip was of the best may be gathered from the following little notice of it which appeared :—" Mr. E. L. Blanchard's capital 'Smoking Lecture' at the Whitefriars Club fully realised the confident anticipations to which its announcement had given rise. His 'Gossip About the Past' was as genial and charming as his 'gossips' about any subject invariably are, and the pity it seems to me to be that literary and theatrical reminiscences so varied and amusing should not be in some way permanently recorded for the delight and edification of the general public."

club called the Athenian, which held its meetings in Norfolk Street, Strand.

This club was originally started under the name of the "Gordon" at the Gordon Hotel under the Piazza in Covent Garden, the proprietor of which was the "Lord Chief Baron" Nicholson of "Judge and Jury" fame.

Some differences arose between the members and Nicholson, as the latter attempted to foist unqualified persons upon the club; and the result was that all the members withdrew, and took up their quarters in Norfolk Street, but leaving behind the hammer and other property belonging to them.

A demand being made for these articles, the following characteristic letter was received from Nicholson:—

"GORDON CLUB, 3, PIAZZA, COVENT GARDEN,

" August 23rd, 1859.

"MY DEAR SIR,—The few persons who have withdrawn themselves from the above-named club, and who, impudently and falsely, assume its name, have no authority to demand the hammer. You know, as well as I do, that it was presented to the club, and on behalf of that association I hold it. When we resume our Saturday dinners in the winter I daresay our periodical chairman will find a discreet use for it. As to the letters on the door, I and the *real* members of the Club paid for them, and certainly have more right to them than have the fugitives who, disregarding honour and politeness, so scandalously abandoned these premises. The members who still unite under this roof are prepared to defend their right to the letters, *hammer* and *tongs*.

"I have the honour to be, my dear Sir,

"Yours very faithfully,

"R. NICHOLSON.

"W. CARPENTER, ESQ."

The name was subsequently altered from the "Gordon" to the "Athenian" Club on October 10th, 1859.

"BEDFORD CHAMBERS, SOUTHAMPTON STREET, STRAND,
" *Wednesday, January 5th.*

"MY DEAR SAWYER,—I had fully made up my mind to join what I knew would be a pleasant party, but, as fate would have it, I had copy to do which I could not possibly finish before midnight. I should be glad if you would explain this to Brother Cullingham when you see him, for he very kindly took a deal of trouble to give me the railway time for the trains, etc. I am not sure that 'Woodbine Cottage, Surbiton,' would be sufficient for his address, or I would write a letter of explanation.

"About a week ago Clement Scott took a ramble with me from Herne Bay to Margate. I had your poems as a pocket companion, and sitting down for a rest on the green bank by the wayside under the silvery birches of Birchington, we merrily chanted—

'Cherry-blossom nested
Sweet the thrushes sing,' etc.—

and repeated the strain after a good dinner at the Crown and Anchor, Margate, when we came to the same conclusion as the poet, that—

'The Hours of *Fulness* are not Hours of Song.'

"If you look at the *Daily Telegraph* to-day ('Fourth of June' at Eton, page 3, by Clement Scott) you will see that—

'After comes the Harvest,
Comes thy fame ere long.'

"With all good wishes continue to believe me,

"My dear Sawyer,

"Yours most sincerely,

"E. L. BLANCHARD.

"W. SAWYER, ESQ."

"6, ADELPHI TERRACE, STRAND, W.C.
" *Tuesday, September 21st, 1886.*

"MY DEAR CROKER,—In the first place receive my hearty congratulations on your return safe and sound to old England after a holiday trip which may have been pleasant, but which occasionally seems to have been perilous.¹

"You see I did get your post card *en route*—'on Root,' how delightfully suggestive of Hollingbury Copse!² 'Tree bien' as we say in French. Pray present my kindest regards to your genial host, and add that some day I hope to be able to pay a flying visit to his hospitable mansion, but for several months to come I am a fixture in London.

¹ Refers to overturning of a *diligence* on the road between Dinan and Dinard. Mr. Westmacott Chapman was with Mr. Croker.

² Halliwell Phillipps's "bungalow," some little distance out of Brighton.

Talking of 'London' I am reminded of a missing column of 'amusements' published on the day of your departure from town. I enclose the slip with this, as it comprises a little paragraph which may have for you some personal interest.¹

"How many familiar friends of my youth have lately passed away ! And now I have to turn from this to record my remembrances of jovial 'Jack' Hatton, the composer, who died yesterday at Margate.

"With every good wish, in which my wife lovingly joins,

"I am, as always,

"Yours faithfully,

"E. L. BLANCHARD.

"DILLON CROKER, ESQ."

The following letters, kindly lent by Mr. Ashby Sterry, E. L. B.'s old friend, illustrate the interest he took in the work of any one with whom he was acquainted, and how ready he was to offer any aid or suggestion that he thought might be of service:—

[*Rosherville, Kent.*]

"BEDFORD CHAMBERS, SOUTHAMPTON STREET, STRAND, W.C.,

"*Saturday, February 27th, 1868.*

"MY DEAR STERRY,—Friday—when no new piece is produced on Saturday evening—is always my day for getting back to my Rosherville abode. Hence I could not avail myself of your kindly invite yesterday. I have just been reading your graphic article anent 'The Saracen's Head,' in the 'Passing Events,' which I always peruse with so much pleasure. Need I add it is the very thing? I am delighted with it. This gradual demolition of our old Tavern Haunts has always been a topic with me of mournful attention. (*Teste* the enclosed dusty proof of one of my old *Sunday Times* articles which has tumbled out of a drawer in my desk whilst hunting for an envelope.) Years before, I wrote a series of articles on the 'Old Inns of London,' in a newspaper now 'defunct,' called *Tallis's London Paper*, and I then gave some curious particulars of 'The Old Saracen's Head.' I have searched for the paper in vain to-day, or would have sent it to you. I suppose it has long since lit the fire in my 'study!' When the opportunity occurs—it may in connection with the Sunday Trading Bill—I think you may refer to the very injurious conversion of our old tavern parlours, where the tradesmen were wont to settle all the affairs of the parish, into flaring,

¹ Related to a lecture delivered at the Birkbeck Institute by Mr. Croker, entitled "A Little Run on the Continent."

sprawling, gas-spangled, gin-palace bars. Last summer I remember I walked round Highgate, down the Holloway Road, and into Fleet Street, without finding, on that Sunday night, one parlour or coffee-room that had existed the twelvemonth before, when the frugal refreshment of a pint of ale and a crust of bread and cheese could be enjoyed in a sitting posture. Arm chairs and a tavern parlour belong to our English institutions, and I hate the American fashion of bar-tipping, which is—I say it earnestly—more destructive to mind and body than all the other elements of public-house poisoning put together. If that Bill passes, the working—and walking—classes will have to extend co-operative notions and go in for clubs in every quarter.

“Forgive my wearisome talk, and always believe me,

“Yours faithfully,

“E. L. BLANCHARD.”

[*Rosherville, Kent.*]

“BEDFORD CHAMBERS, SOUTHAMPTON STREET, STRAND,

“September 3rd, 1868.

“MY DEAR STERRY,—Grateful for a friendly recognition in the ‘Thames Embankment’ article, and delighted with the ‘Colosseum’ paper of last week, as well as generally thankful to you for some pleasant half-hours passed in reading other contributions of yours to the *Sunday Times*, I want to communicate a slight notion—worthy, I think, of your attention.

“By mingling in your cheerful and chatty way the past, present, and probable phases of the Great City, it is perfectly clear that a great deal of very interesting information will be at length amassed in a very readable form. The notion I now submit to you is one I entertained myself some years back, but it is evident to me now I shall never have the leisure to carry it out, if, indeed, I did not find—as in this instance—the work was being already well and cleverly done. In a few months from this time—if you go on with the ‘Rambler,’ as I hope you will—there will be enough to form a book of permanent value. To this book I fancy the title might be given of

‘VANISHING LONDON,’

Price One Shilling.

Footnotes, if you thought it desirable, might give curious statistics of dates, cost of metropolitan improvements, etc., which could not be so conveniently found elsewhere. If you adopt the idea, let me commend to you as subjects: ‘Catherine Street Corner,’ ‘Smithfield,’ ‘Snow Hill,’¹ ‘Lyons Inn,’ ‘The Borough,’ ‘About Lambeth,’ etc. The ‘etc.’ is rather vague, but of course I mean wherever the underground railways are changing the old localities. That the book would sell I am certain,

¹ “The ‘Saracen’s Head,’ of course, you did capitally, but I mean the Old Bailey alterations, Green Arbour Court, and so on.”

and I should think Routledge would be very glad of the offer. At all events pardon my impertinent suggestions, and always believe me,

"Yours very faithfully,

"E. L. BLANCHARD.

"J. A. STERRY, Esq."

"BEDFORD CHAMBERS, SOUTHAMPTON STREET, STRAND, W.C.,

"December 14th, 1868.

"MY DEAR STERRY,—I hope you have not forgotten a few words I hurriedly tried to impress on you the other night at the Albion.

"Friday next, the 18th, is the night of the Re-union Supper in Maiden Lane. You will come as my guest. I have secured you a ticket. The hour is 8.30, at which time meet me at the Bedford Head, as I may not arrive till a few minutes before from Rosherville.

"In the event of the half-hour's grace before meat being duly accorded, you may take thirty minutes later, but at all events,

'Meet me in the Lane when the clock strikes nine.'

Confound all street minstrelsy, say I—but, at all events, you may take the hint from 'Wisdom' crying very much aloud, and

"Believe me,

"Yours very faithfully,

"E. L. BLANCHARD.

"J. A. STERRY, Esq."

"BEDFORD CHAMBERS, SOUTHAMPTON STREET, STRAND, W.C.,

"January 14th, 1869.

"MY DEAR STERRY,—A hasty note like this is no fitting acknowledgment of your delightfully genial letter, but I prefer in this instance brevity to delay. All your good wishes are heartily reciprocated, and many happy returns of every day in the calendar, old fellow. Had I got a Private Box for Drury, I should send it as a Christmas Box, not out of date for the next six weeks; but the overflows every night are wonderful, and I see small chance of even squeezing a friend into the stalls for some time to come.

"If I can join you on the Whitefriars festive occasion I will, with great pleasure.

"The 'Almanack' song is not printed, and is not likely to be; but if you would like a copy, I will write it out in the course of the first hour's leisure I can get.

"The 'Rambler' is my weekly reward for hard work on six days, and to the one who thus so sweetens labour and adds so much to the enjoyment of my Sunday matutinal pipe, I own myself under all sorts of obligations. Till I can substantially return some of them, accept the acknowledgment conveyed in the assurance of being

"Yours most faithfully,

"E. L. BLANCHARD

(A Constant Reader).

"J. A. STERRY, Esq."

"BEDFORD CHAMBERS, SOUTHAMPTON STREET, STRAND.

"Sunday, January 25th, 1869.

"Would it not be a good idea for 'Rambler' to record his changes of residence under the title of 'Rejected Addresses'? This by the way!

"Thanks, thanks, my dear Sterry, for your kindly notice, which has been most gratefully appreciated. 'The time may come when'——
'But no matter!'

"Thine hurriedly, but heartily,

"E. L. BLANCHARD.

"Oh for a ramble in that charming district of the Black Forest I have read about this morning! Zounds! whips and wild Huntsmen, wouldn't I enjoy myself? But—as I said before—'no matter!'"

"BEDFORD CHAMBERS, SOUTHAMPTON STREET, STRAND, W.C.

[1869.]

"Wednesday Morning.

"MY DEAR STERRY,—What a long—long—long—— [Excuse all this longing—but the English language has no word I can call to mind to express extreme length]—letter this would be had I time to write and you to read it. I had been in hopes of seeing you at one or other of our usual haunts, to offer all manner of thanks to you and explanations. 'No matter,' as our melodramatic villains used to say, 'the time *will* come!'

"I should be so glad to dine with you at the Whitefriars on Friday; but, unhappily, I am doomed again to another Saturday night in Town, and must rush to Rosherville on Friday afternoon with my corpulent Leather Bag, to enable it to 'do Banting.'

"Many thanks, kindest regards, and all good wishes from

"Yours most faithfully,

"E. L. BLANCHARD.

"J. A. STERRY, Esq."

"BEDFORD CHAMBERS, SOUTHAMPTON STREET, STRAND,

"January 14th, 1870.

"MY DEAR STERRY,—Thanks for the return of Surrey Pant. I should say *Katherine and Petruchio* would be the very thing for Charing Cross. Send it in by all means.

"If you don't want 'At Home,' I should be glad to have it. You might leave it for me at Arundel any time you are going that way.

"If I recollect aright Mathews played Romeo Ranter and gave an imitation of Romeo Coates.

"With thanks for all things,

"Yours very heartily,

"E. L. BLANCHARD.

"J. A. STERRY, Esq."

"ROSHERVILLE,

"*Sunday, March 11th, 1871.*

"MY DEAR STERRY,—This being my 'Sunday out,' I have no opportunity of seeing you at the Cheshire Cheese or Arundel—hence this hurried note. I daresay you have all discovered the blunder by this time, but it is curious to observe that the whole of the country edition (and for aught I know the town edition also) of the *Sunday Times* for this day, March 11th, bears on the *front page* the date of March 5th. The last time this occurred was in August 1856, when I astounded Cockrell by a similar intimation. The Somerset House penalty for this oversight is £100, but I won't be the 'informer,' I assure you. I merely drop you a hasty line to remind you that you have henceforth got a keen weapon in your well-polished armoury of excuses. What is being behindhand with a column for Friday night compared with Crane being an entire week in arrear with the paper itself? I think you have him now.

"Capital 'Rambler,' Mr. Passing-Events! And very good 'Passing Events,' Mr. Rambler!

"With a bumper of good wishes,

"Yours, crazed by the

"*Sund. T. Calendar,*

"E. L. BLANCHARD."

"ROSHERVILLE,

[1871.]

"*Wednesday, 4 p.m.*

"MY DEAR STERRY,—Just arrived per Margate Boat. I am quite out of my reckoning. I have lost a day altogether, and don't believe this *is* Wednesday. Look at the front page of the *Daily News* I send you by this post. It is the one we fished up from under the railway carriage at Sandwich. On the front there is printed *Monday*, on the inside *Tuesday*, and it has bothered me consumedly. This and the *S. T.* date-error would be enough to shake the business world to its foundation. It *may* make a 'passing event,' and so be useful. At all events, that is the only object I have in bothering you with a line from

"Your grateful comrade,

"E. L. BLANCHARD."

"7, SOUTHAMPTON STREET, STRAND,

"*June 5th, 1874.*

"MY DEAR STERRY,—If you are in town next week, and going westward on either of the days (Thursday and Friday), it will be, I think worth your while to make use of the enclosed card of admission. Mrs. Reuben Green is the sister of my 'Government Emigration Agent,' and consequently an old friend of mine, but apart from this I suggest your dropping in for the sake of seeing some lovely girls who will preside at

the stalls. These private Bazaars for charitable purposes are the latest novelties of the time, and I fancy give good materials for an article in *A.Y.R.* or elsewhere.

"Always yours,

"E. L. BLANCHARD.

"J. A. STERRY, Esq."

THE EPILOGUE.

(Delivered at the close of the amateur pantomime in 1841.)

CUSTOM, that tyrant we must all obey,
Demands an epilogue to every play.
To-night obedient then to custom's rule,
We with an epilogue take leave of school.
Our holidays are o'er, and now again
Business resumes its interrupted reign.

Behold us for the last time here to-night,
In motley dress, mirth ready to excite.
To-night our Clown his last rough tumble takes,
Our Pantaloon his last stage supper makes ;
Our Harlequin no longer wields his wand,
No longer changes wait for his command ;
No longer Columbine with graceful shape
On this brief stage from Clown makes her escape.
Our Genius breaks, like Prospero his spells,
And leaves behind him but heartfelt farewells.
Our Baker with to-night concludes his task,
And lays aside his business with his mask.
In short, each stepping from the Thespian throne,
Drops his assumed dress and resumes his *own*.

"Tis now five years since first this stage we trod,
And daring braved the chastening critic's rod.
Five annual pantomimes these boards have seen,
Five new burlettas have been played between,
Five years have we your approbation sought,
Five years your kindness gratitude has bought.
Our Curtain thus to-night proclaims all o'er,
And, like a Cæsar, "*falls to rise no more.*"
The spell that linked us to each other broken,
To-night a last farewell to each is spoken.
We part—and as this stage is but unfurled
An emblem of a larger one—the world,
In future years our present task will seem,
Like most our early pleasures, but—a dream.
No want of visitors we had to claim ;
We "*lisp'd in numbers*" and "*the numbers came.*"

To you our thanks are chiefly, wholly due ;
 You cheered each old face, welcomed too the new.
 During five years a change has on us grown ;
 Both actors, audience, all Time's influence own.
 The laughing girl a woman's form we span,
 The stripling youth has shot into a man,
 But still those faces that first gave us fame
 Are with us still—above—below—the same,
 And though in after years 'mongst us are seen
 No embryo Liston and no future Kean,
 Yet still your kindness we shall ever feel,
 Your hands new scenes of happiness reveal.
 We leave you now for ever, but our cue
 Will be, as now, our first, our last adieu ;
 One painful word our gratitude must tell,
 Which, said reluctantly, is now—Farewell.

In 1861, E. L. B. wrote the following “poetic paraphrase,” as he termed it :—

THE DOMICILE ERECTED BY JOHN.

(Being a poetic paraphrase of the ancient nursery legend, for the use of the rising generations, who might consider the simplicity of the original beneath them.)

BEHOLD the mansion swift upreared for Jack :
 See the malt stored in many an ample sack.
 Mark how the rat's felonious fangs invade
 The golden stores in John's pavilion laid.
 See how, with velvet foot and noiseless strides,
 Subtle grimalkin to his quarry glides :
 Grimalkin grim, that slew the fierce rodent,
 Whose tooth insidious Johann's sackcloth rent.
 Lo ! now the deep-mouthed canine foe's assault,
 That vexed the avenger of the stolen malt,
 Stored in the hallowed precincts of that hall,
 That rose complete at Jack's creative call !

Now stalks the impetuous cow, with crumpled horn,
 Whereon the exacerbatng hound was torn,
 Who bayed the feline slaughtered beast that slew
 The rat predaceous, whose keen fangs ran through
 The textile fibres that involved the grain
 That lay in John's inviolate domain.

Behold the damsel, all forlorn, who drew
 Lactiferous spoils, in meadows pearled with dew,

From that corniculate beast, whose tortuous horn
Tossed to the clouds, in fierce vindictive scorn,
The baying hound, whose braggart bark and stir
Arched the lithe spine and reared the indignant fur
Of puss, that, with verminicidal claw,
Struck the scared rat, in whose insatiate maw,
Lay reeking malt that erst in Johann's home we saw.

Robed in a garb whose fabric seemed, in sooth,
To show deep dents from Time's corroding tooth,
Behold the man whose loving lips incline
To meet the lips, in colour coralline,
Of that lorn maiden, whose experienced hands
Drew albulactic wealth from lacteal glands
Of that immortal bovine, by whose horn,
Distort to realms ethereal was borne
The frisking, whisking worrier of that sly,
Soft-footed quadruped, who caused to die
The old mordaceous rat, that dared devour
Antecedaneous ale in John's domestic bower.

And now, with hirsute honours doff'd, succinct
Of saponaceous locks, the priest, who linked
In Hymen's golden bands the man unthrift,
Whose means exiguous stared from many a rift,
E'en as he kissed the virgin all forlorn,
Who milked the cow with complicated horn,
Who, in fierce wrath, the canine torturer skied,
That dared to vex the insidious muricide,
That through the hide let rays of daylight fly,
Of that rash rat that robbed John's granary.

The loud cantankerous bantam comes at last,
Whose shouts aroused the shorn ecclesiast,
Who sealed the vows of Hymen for the man
Whose time-worn garments all to seed had ran,
But kissed the damsel who, at early morn,
Had milked the cow that had the crumpled horn,
That tossed the dog, that vexed the cat, that *kill*
The rat, that ate the malt, in House that Jack had built.

A LITTLE EFFUSION BY E. L. B.

WHEW! Phew! How dreadfully hot it is!
Vain is the effort to keep ourselves cool;
Stew! Stew! Now we know what it is
Britons endure in Bombay and Cabool.

This is no season for reckless hilarity,
 Lolling on sofas we dream out the day,
 Ices are treasures and breezes a rarity,
 Prized when a mortal is melting away.

Who—do—now think of skimming through
 Heavy statistics, a terrible bore?—
 You—knew—you would rather be swimming through
 Waves of frigidity flowing from shore.
 Yachts and regattas are pleasant to read of :
 They breathe of the sea and its salt-water elves,
 The rest but suggest we shall soon stand in need of
 A trip, for a dip, in the briny ourselves.

Pooh ! Few care for an Editor,
 Writing away 'neath a tropical sun,
 Jokes for the public, that clamorous creditor,
 Evermore asking and tasking for fun ;
 Broiling and toiling for printers—(sad troubleshooters,
 Ne'er can you fill their insatiable maw)—
 Run, boy, and bring us two cold sherry cobbleshooters,
 And just be sure there's no flaw in the straw.

These lines were written after E. L. B.'s happy
 marriage with "Carina":—

THE BRIDE OF MAY.

(1839—1876.)

WHEN I met thee first in May
 From my dreams will ne'er depart,
 For the germ of love that day
 Had been planted in my heart.
 A bud was in the bower
 Where we heard the throstle sing,
 And my love was like that flower
 When first we met in Spring.

When next again we met
 It was Summer's glowing prime,
 And my love grown stronger yet
 Took its ardour from the time.
 There was fruit upon the bough
 As we watched the sun decline,
 And I thought the fruit was now
 Like that ripened love of mine.

Robed in Autumn's mellow suit
 Did we next that bower see,
 And the blossom and the fruit
 Had been gathered from the tree ;
 And I said my love alone
 Would in Winter ne'er decay,
 So I won Thee for mine own
 As the Bride I woo'd in May.

E. L. BLANCHARD.

ACROSTIC.

ESSAYIST, dramatist, kind critic, wit,
 Debased in naught—imagined, said, or writ ;
 Welcomed by childhood in his Christmas page,
 Approved with manhood, nor annulled in age ;
 Rating each tyro with considerate mind,
 Deaf to detraction—to false flattery blind.

Like to the fruit perennial holly bears,
 'A dorned with verdure and gay red through years ;
 Mindful of friend in struggling life embroiled—
 A vowed a rival—ere success was foiled—
 No charitable want *his* meed withstood.

Blanchard's large Heart went out in doing good !
 Let those who knew him best esteem him most ;
 Assured of Heaven is the friend we've lost.
 No tablet like the heart marks Friendship's tomb,
 Censure or praise is valueless on stone.
 Honour his name, O friend ! in passing by,
 Attest his worth, his love, his charity ;
 Revere the man who knew but honesty,
 Dreamt not a calumny—nor thought a lie !

W. C. DAY.

In E. L. B.'s diary there is an entry on September 15th, 1871, in which he says, "I write for amusement, 'I Colour Pipes for Painter.'" These lines appeared as under in *Fun* of October 1871 :—

¹ It will be noticed that, like many others, Mr. Day was under the impression that E. L. B.'s second name was Laman.

MY MISSION.

A HAPPY man is he who can—
 His wasted youth repented—
 Make brave atonement like a man,
 And leave the world contented.
 Though late in life, I have found at last
 A friend, whose name is quainter,
 But o'er my life such hues he has cast,
 We'll call him—MR. PAINTER.

I smoke—he smokes. Few ever saw
 Us chat without the “baccy,”
 I rather like the newest “straw,”
 He likes one rather blackey.
 He doesn't mind the short dhudeen,
 Although of breath a tainter,
 The bowl most striped in nicotine
 Seems nectar unto PAINTER.

So now of life I see the joke ;
 It took me long to learn it.
 Love, Hope, and Friendship end in smoke,
 At last I have praise—and earn it :
 How reads old age, my boyish dreams,
 Each bright tint growing fainter,
 How end my wild ambitious dreams ?
 I colour pipes for PAINTER.

E. L. B.'s little “grumble” produced the following reply from his friend Painter:—

MATUTINAL MAUNDERINGS PROVOKED BY A MIDNIGHT GROAN.

O GRACIOUS FRIEND, whose pleasant wit
 Hath given me sunny hours,
 While peal'd the early morning chimes
 From Barry's moonlit tow'rs,

Whose boyish laugh and sparkling eye
 Have pointed ready jest,
 Have given chops a succulence
 And *ordinaire* a zest,

Not wholly moved to mirth, I read
 The jocund lines you send.
 A sigh breathes through the cheery strain—
 Is it not so, my friend ?

The rose-leaves crumple. 'Mid bright flow'rs
 You've found a sickly taint, or
 You would not moralize on pipes
 You've colour'd for your Painter.

No more to me of "wasted life,"
 Of "dreams ambitious" ended,
 From one in whom the veteran
 And boy are choicely blended.

Nor deem mankind so dull and cold,
 Your comrades so demented,
 That when you're sped to Fairyland,
 You'll "leave the world contented."

Stay with us long. Your wit with age
 Grows riper, richer, quainter.
 Still shine on us across the board,
 Still colour pipes for Painter.

THE following letters are but a sample taken from the great number which the widow of E. L. B. received after his death. They will give some idea of the estimation in which he was held:—

" 'DAILY TELEGRAPH,' FLEET STREET, LONDON, E.C.,
 " September 11th, 1889.

"MY DEAR MRS. BLANCHARD,—Returning from a short holiday, I have been extremely grieved to learn the news of your dear husband's death. Had I been in town on the day of his funeral, you may be assured I would have been present, in order to show some little tribute of respect to a very old friend and so faithful a servant. I know that, at times like this, the expression of outside sympathy must always seem, to a certain extent, cold and barren; but I want you to know that you have our sincerest condolence in the trouble that has come upon you.

"Believe me to be, very truly yours,

(Signed) "EDWARD LAWSON."

"ROYAL ALBION HOTEL, HASTINGS,

"September 13th, 1889.

"MY DEAR MRS. BLANCHARD,—I have hesitated until now to write to you, knowing how many words you must have had to read and to hear. But in deed and in truth my deep and reverent sympathy has been, and is, with you. The universal affection and respect paid to Mr. Blanchard's memory is truly the echo of a very sweet and beautiful life and nature. No one, I think, could come within his influence and not feel its kindly, sustaining, generous, and brightening power. A man with a child's heart, a nature that had never lost youth and the beautiful light of early years. I think it was a privilege to have known him. He seems to me one of the most admirable men I ever knew, and, thank God, I have known many.

"This last year has taken from me many dear and old friends. No time of my life has been so marked with loss. And round the memory of the friends I mourn is the light—for light it *is* to me through all its abiding sorrow—of the memory of my own dear mother. Words of comfort are useless and beyond my power, but sympathy is never unacceptable, and let this assure you of my heartfelt sympathy, dear Mrs. Blanchard.

"Believe me, always your sincerely,

"CLIFFORD HARRISON."

"18, BERKELEY SQUARE,

"September 18th, 1889.

"DEAR MRS. BLANCHARD,—I have been abroad, and Mrs. Bancroft is still in Italy, or I would have earlier offered you the assurance of our sympathy with your loss and our sorrow at Mr. Blanchard's death. He began life so early that I thought him older; but that is nearly always the way with public people. To attempt to console friends at such sad times is almost impertinent, but it is something in this fierce world to know and say that your husband had not even the shadow of a foe.

"Believe me, sincerely yours,

"S. B. BANCROFT."

The following was received from H. T. Mackenzie

- . Bell, the talented author of "Old Year Leaves,"
"Monograph of Charles Whitehead," etc. :—

"MY DEAR MRS. BLANCHARD,—You are kind enough to ask me to send some reminiscences of Mr. E. L. Blanchard, and I will endeavour to comply with your request as briefly as possible. Our intercourse began in a curiously accidental way. When, in 1883, I was writing a monograph on Charles Whitehead, author of 'Richard Savage,' I was greatly in want of biographical information. Seeing, in *Notes and Queries*, a communication from Mr. Blanchard, which showed him to be possessed of much out-of-the-way information on literary subjects, I wrote asking whether he knew anything about Whitehead. A correspondence ensued, marked on his part by courtesy and warm interest. To him I owed my introduction to Mr. Cornelius Pearson, who gave me much of the personal information respecting Whitehead in my book. As you are aware, it soon became my habit to call on Mr. Blanchard on his weekly evening at home; and one of my regrets now is, that owing to pressure of literary work and other causes, I was unable to call more frequently, for I always looked forward to these brief visits.

"When in Adelphi Terrace Mr. Blanchard generally received literary friends like myself in his small upstairs study; and I shall never forget some of the pleasant hours spent there. Sometimes, on a fine summer night, when the moonlight gave the familiar river scene a touch of romance, the effect was almost Venetian. Mr. Blanchard will always be associated in my mind, not with Victoria Street, but with Adelphi Terrace. He was an ideal companion with whom to spend an idle hour. His look, his manner, the very tones of his voice inspired cheerfulness. It must not be supposed, however, that he could not be serious. Such was far from being the case. But meeting, as we did, after the day's work was over, it was a relief to talk on unimportant and often humorous topics. His powers of gesture and mimicry were remarkable. In what Scotch people call "pawky" fun he was inimitable; and one always knew beforehand by a glance at his keen eye when he was about to be more than ordinarily witty. None were more clever

than he in that difficult sort of badinage, the humour of which consists in the adroit intermingling of truth and fiction. He would begin an anecdote of prosaic fact, and, by-and-by, would improvise a whimsical and most laughable ending.

"In conversation he never ostensibly posed as a critic. Nevertheless, he frequently showed incidentally his critical gifts. He had the enviable faculty of saying a severe thing about a man's work, whilst showing, unmistakably, at the same time, his kindly feeling towards the man personally. Had space permitted I would have liked to say something about the interesting anecdotes which he sometimes told respecting eminent authors whom he had met. I vividly remember his description of an evening spent in the company of Bulwer Lytton, when the latter was at the zenith of his fame. The point of the story was the contrast between the outward prosperity of the man and his inward unhappiness.

"I cannot close this hastily-written letter without expressing anew the esteem in which I held Mr. Blanchard. No observant person who talked with him could doubt that he was well aware of his own ability. But he never thrust himself forward; he was never bitter; and his generous feeling and goodness of heart were always apparent.

"I remain, dear Mrs. Blanchard,

"Very sincerely yours,

"MACKENZIE BELL.

"MRS. BLANCHARD."

"LYCEUM THEATRE,

"November 24th, 1889.

"MY DEAR MRS. BLANCHARD,—I am delighted to have the sword, and still more to be remembered like others amongst your husband's friends.

"The pen he wielded was much weightier than any sword, even when that weapon was handled by Phelps. And it was the kindest pen which ever wrote.

"With every kind wish,

"Believe me, sincerely yours,

(Signed) "HENRY IRVING."

The following obituary notice of E. L. B. appeared in *The Theatre* magazine of October 1st, 1889 :—

“THE LATE MR. E. L. BLANCHARD.

“Edward Litt Leman Blanchard, born December 11th, 1820 ; died September 4th, 1889.” These were the words we read on our dear old friend’s coffin in a little chamber of flowers—a veritable chapel of love that had been built up by affectionate hands in his last home in Victoria Street, a few brief weeks ago. Many of his old and faithful friends who followed him to his pretty grave close by his dear old mother, under a weeping willow in the sunny Hanwell Cemetery, were surprised that he was not in reality the “old man marvellous” that he was supposed to be. If age is determined by the store-house of a wonderful memory, then our departed friend must have been born before the century, for he knew, or seemed to know, things that happened long before he was born. But the sad and widowed companion of his later years, who was weeping and disconsolate upstairs, told some of us the mystery of his evergreen life, the method of his work, and how it came to pass that he was never somehow at a loss for a fact, and could decide dramatic disputes, and seem to recall theatrical incidents, long forgotten, with never-failing accuracy. He was not possessed, as many imagined, of a very extensive theatrical library. His books he treasured, but it was not on the bookshelf that his recollections or historical data were found. After he died it was discovered that he had kept, as his father had done before him, a diary in which was faithfully recorded every dramatic fact of importance during his long and busy lifetime. These diaries of the old actor, William Blanchard, the father, and of E. L. Blanchard, the son, will no doubt be one day published, for in them is a most valuable *précis* of dramatic history that will be priceless to the student. And not only that : the diary of E. L. Blanchard will be found to contain a pathetic story of the life of an earnest, honest, and hard-worked journalist in the beginning of the century,

and long before journalism and periodical literature were as flourishing as they are now—a man who was ever plodding, but seldom getting paid ; always trusting, yet often deceived ; a man who was often dinnerless and supperless, but who contrived to pay his way—to live honourably ; for, as is shown by this record, he never owed a shilling to a human being in his life.

For my own part I never could lead myself to believe that E. L. Blanchard was an old man : his mind was so bright, his manner so buoyant, his step so elastic. Hundreds of miles we have walked together in the county of Kent and about the Gravesend district that he loved so, and every inch of which was so familiar to him ; and never did youngster have a more charming companion. He used, in the old days of the Arundel Club, where I met him night after night, listening to his stories, romances, and anecdotes, to invite me down to his little home at Gravesend, and then we would tramp off for two or three days together, stopping at the little village inns among the flowers and the hop-fields, each roadside public being connected in his mind with some anecdote, and each innkeeper the sworn friend of the lithe and active man, who was known to every villager and child in the district. How well I remember one lovely Sunday afternoon when, in company with Horace Green and William Belford, we were laughing and talking along a copse full of white blossom, the spring sun shining brilliantly at the time, that E. L. B. determined to have a joke with a simple rustic sauntering to church. He called the idle fellow to his side, and taking a magnifying glass from his pocket proceeded to light his pipe with the sun's burning rays reflected on the glass. "God ha' mercy ; he's a magician !" shouted the rustic, as he scampered off, whilst we all roared with laughter. Another trip in the good old man's company I am never likely to forget. We went by the boat from London Bridge to Margate, disembarked there, walked round the coast by Kingsgate and Broadstairs to Ramsgate, and then in the gloaming of an early summer day crossed the damp and dreary sandhills between Sandwich and Deal. Oh ! the ghost stories that he told me, as we passed the lonely spot where some poor innocent Kentish maiden was murdered by

one Martin Bax, a sailor; and he made me almost shiver in my shoes until we found a warm welcome at the cosy hotel on the Deal beach, where we rested for the night. The next morning we were off again along the coast by St. Margaret's to Dover, he carolling about beanfields and their love essence until we reached the train, and came home again refreshed and invigorated by our tramp round about the island.

But there never was such a companion as Blanchard. He made the dreary task of playgoing a pleasure for many a long year. Who would mind going up to Sadlers Wells to see a new play when E. L. B. was there to act as guide and counsellor, and take us off to some hostelry, where he ever had a story to tell about the merit of a particular tap of ale, or the advantage on a cold winter night of "white rum" at the Angel, or the stomachic properties of "shrub"? Wherever he led we were bound to follow. Whether it was to Highbury Barn, or to the Surrey, or to the Grecian, or any of the outlying theatres, there was always some old inn at hand, with a history attached to it, or some refreshment better there than anywhere in the world. Who that ever accompanied the "old man garrulous" can forget those simple dinners at the old Edinburgh Castle, near St. Mary's in the Strand, where "John" the waiter attended to our wants; or Carr's, near St. Clement Danes, where once on a time you could get a pint of extraordinary Beaune for a shilling; or the Old Scotch Stores, in Oxford Street, where under the consoling eye of "Curtis," the head waiter, we have cracked many a bottle of old port in a cosy mahogany box by a warm winter fire. It seems to me that the days of cheery conviviality departed with the enterprise of Spiers and Pond, the abolition of the old coffee-house, and the advent of the flashy restaurant bar. No one loved the old coffee-house life better than E. L. B. He remembered the days when the inn parlour was the debating club of the district, and has often told me that as a lad he wrote all his best work—plays, stories, poems, guide-books, miscellaneous essays—in the quiet box of an inn parlour after a frugal meal and over a consoling "churchwarden."

There was never a less jealous man than my good old friend. He took me by the hand when I was very young,

he gave me good advice and the fruits of his long experience, he encouraged me in every way one man can do to another, and when, in after years, I was selected as his assistant on the important paper on which he had been the leading dramatic authority for years, his friendship increased rather than diminished. This, according to my experience, is very rare in the busy world of journalism, and it deserves to be recorded in tribute to a most sincere and generous nature. Almost up to the very eve of his death I received encouraging words and warm praise, generous, heartfelt expressions of sympathy, from the man whose place I had taken when wearily he laid down his charming pen, and could no more attend to the drudgery of daily journalism. The letters of E. L. B. encouraging me to work on and do better, thanking me for this glimpse of a play or that description of an actor, I shall treasure among my most precious possessions, for they prove in truth that "a fellow-feeling makes one wondrous kind."

I saw him but a few weeks before he died, and, cheering up at the sight of an old friend, he talked as delightfully as in the old days. Everything had been done for him that loving hands could do to make him happy in his new abode, but he was never reconciled to the break-up of the beloved home on Adelphi Terrace, where he spent the happiest days of his life; and, in fact, until I paid him my last visit, he had not even had the courage to go round his new home. There he sat among his books, smoking his pipe, brightening up as he told me some curious tales of his own early youth; but I could see that his resting time was not far off, and he and I knew that we should meet no more on this earth.

He died as we should all like to die, with loving hands of a tender woman to cross his over his breast, with lips that he adored to touch his for the last time before the calm face was closed away for ever; with the prayers of faithful friends murmured over his coffin; with flowers of remembrance scattered in abundance over his grave; with hearts of little children to keep his memory green; and with not one unkind thought, or hateful memory, to be blotted out as the dull earth fell upon the coffin lid, and the sun shone to light him to his everlasting rest. May he rest in peace!

C. S.

ONE of E. L. B.'s oldest friends, Mr. Jonas Levy, thought that no greater honour could be paid to his memory than by organizing a complimentary benefit to his widow. The idea once originated, Mr. F. G. Westmacott Chapman willingly accepted the post of hon. secretary, and soon got together a strong general committee, at the head of which were His Grace the Duke of Fife, K.T., the Earl of Londesborough, the Earl of Meath, the Earl of Radnor, and Mr. Alfred de Rothschild; and which included Messrs. George Alexander, Sydney Alport, Thomas Archer, William Archer, S. B. Bancroft, Oscar Barrett, F. Faithfull Begg, Hall Caine, Charles L. Carson, R. D'Oyly Carte, Arthur Cecil, J. S. Clarke, John Coleman, William Coombes, General W. T. Corrie, Anderson Critchett, Richard Davey, W. C. Day, Charles Dickens, Charles Dunphie, Willie Edouin, Henry Evill, George Manville Fenn, Henry Ferrand, Alfred German Reed, William Aylmer Gowing, Rev. Dr. Ker Gray, George Grossmith, John Hare, Joseph Hatton, John Hollingshead, Cecil Howard, H. H. Howe, Henry Howe, Jun., G. T. Hutchinson, Charles Kent, Joseph Knight, Henry Labouchere, M.P., Walter Lacy, John Lancaster, John Lart, Edward Lawson, H. L. W. Lawson, M.P., Edward Ledger, Albert Levy, J. M. Le Sage, W. R. McConnell, T. W. Maclure, Col. John T. North, Chas. Osborne, J. C. Parkinson, Cornelius Pearson, Rev. F. D. Perrott, A. W. Pinero, H. Plowman,

G. A. Sala, Clement Scott, E. C. Silverthorne, George R. Sims, J. Ashby Sterry, Bram Stoker, T. Swinbourne, William Terriss, Moy Thomas, J. L. Toole, Augustus Toulmin, H. Beerbohm Tree, Hermann Vezin, Capt. E. H. Warren-Wright, Malcolm Watson, J. Willing, Jun., Hon. Lewis Wingfield, Charles Wyndham, and Edmund Yates. From these a working committee was selected, with Mr. Augustus Harris (who most kindly gave the use of Drury Lane) as chairman, Mr. Alfred Gibbons as hon. treasurer, and Mr. Harrington Baily as hon. business manager; and they arranged the following programme, which was gone through at the National Theatre on the afternoon of Monday, June 2nd, 1890.

AT ONE O'CLOCK

The Performance commenced with a Selection by

THE POMPADOUR BAND.

Conductress Miss ELEANOR CLAUSEN.

THE ARTFUL DODGE.

By the late E. L. BLANCHARD.

Mr. Gregory Grudge	Mr. JOHN CARTER.
The Honourable Frederick Flamwell FitzFudge	Mr. CHARLES HUDSON.
Demosthenes Dodge, Esq.	Mr. ARTHUR WILLIAMS.
Emily Wilton	Miss OLIVE STETTITH.
Susan Smudge	Miss CLARA JECKS.

Recitation "The Elfin King" . . . Mr. HERMANN VEZIN.

WAITING.

A DRAMATIC ECCENTRICITY IN ONE SCENE.

Harry	Mr. HARRY MONKHOUSE.
Phyllis	Miss PHYLLIS BROUGHTON.
<i>Song</i> . . . "Hextra Special" . . .	Mr. CHARLES COBORN.

SCENE FROM "KING JOHN."

King John	Mr. H. BEERBOHM TREE.
Hubert	Mr. FERNANDEZ.
Prince Arthur	Miss NORREYS.

SECOND ACT OF "MISS TOMBOY."

By ROBERT BUCHANAN.

Lord Foppington	Mr. THOMAS THORNE.
Tom Fashion	Mr. FRANK GILLMORE.
Sir Tunbelly Clumsy	Mr. FRED. THORNE.
Squire Ditch	Mr. AUSTIN.
Lavarole	Mr. O. YORKE.
Lory	Mr. CYRIL MAUDE.
Jabes	Mr. WHEATMAN.
Jacob	Mr. RAMSAY.
Rev. Mr. Quiverwit	Mr. F. GROVE.
Miss Fanny Hoyden	Miss WINIFRED EMERY.
Mrs. Sentry	Miss SYLVIA HODSON.
Nancy Ditch	Miss HANBURY.
Dolly Primrose	Miss COLLETTE.

Song . "Will you let me see you home?" Miss KATE JAMES.

FIRST ACT OF "PAUL KAUVAR."

By STEELE MACKAY.

Paul Kauvar	Mr. WILLIAM TERRISS.
Honoré Albert Maxime	Mr. HENRY NEVILLE.
Marquis de Vaux	Mr. CHARLES HUDSON.
Dodolphe Poten	Mr. VICTOR STEVENS.
Carrac	Mr. ERNEST HENDRIE.
Diane de Beaumont	Miss MILLWARD.
Nanette Poten	Miss EDITH BRUCE.

Song . "Comin' thro' the Rye" Miss MINNIE MARIO.

TRYING IT ON.

By WILLIAM BROUGH.

Mr. Walsingham Polts	Mr. CHARLES WYNDHAM.
Mr. Jobstock	Mr. W. GUISE.
Mr. Tittlebat	Mr. S. HEWSON.
Mrs. Jobstock	Miss F. FRANCES.
Fanny (her Niece)	Miss E. LEYSHON.
Lucy (her Maid)	Miss E. PENROSE.

Song . "A Lot of Wet" . Mr. HERBERT CAMPBELL.

The interest of the afternoon, probably for many, centred in the delivery of the address specially written for the occasion. The curtain drew up on the stage occupied by the various actresses who were to take part in the delivery of the lines, and Mrs. Alfred Mellon and others. An excellent portrait of the late Mr. Blanchard rested on an

easel. Miss Wallis, who was seated and looking at an album, spoke the opening. The following is a reprint of the address :—

ADDRESS WRITTEN BY CLEMENT SCOTT.

MISS WALLIS (*Looking at Album*).

“ ‘How good and kind, and he is gone!’
Be this the limit of our woe.
Our cry should rather be, ‘Well done!’
We who have known, and loved him so.
Well done indeed! the kindly soul,
The first to come at friendship’s call,
Who mixed for us our ‘Wassail Bowl,’
Good Father Christmas to us all!

“ ‘Well done! the honest, gentle man!
With silvered head, whose golden pen
Enlivened life’s allotted span
And earned the love of fellow-men.
He knew the magic of the arts,
A poet pure, a critic mild,
Graving his epitaph on hearts—
A man in strength, in heart a child!

“ ‘But, sisters! know to us is left
A gift more dear than tears or sighs—
A woman of her love bereft,
The best of human legacies!
The tried companion, widowed wife,
Sharer of sorrows, soul of truth,
Who cheered the evening hours of life
Of one who loved her in his youth.

“ ‘We plead for one disconsolate,
Who, year by year, without applause
Has toiled to open Freedom’s gate
For women and for women’s cause!
For one who’s taken by the hand
And lifted orphans from their knees,
And led them to the Promised Land
Where women work beyond the seas!

“ ‘We humbly plead that God may bless
Our sister, scorning social ban,
Who’s proved that women do possess
The noble energy of man!

We, one and all, are proud to tell,
 And on this mimic stage proclaim,
 That those who knew not 'dear E. L.'
 Love, honour, Mrs. Blanchard's name!

"For woman, wife, and friend we ask
 That you will dry her widow's tears,
 Will aid her in her lifelong task
 And comfort her declining years!
 Like him grim poverty she's faced;
 For her, like him, let Love bestir,
 For surely 'somewhere in the waste
 His shadow sits and waits for her!'"

MISS ALMA MURRAY.

"Have you not heard how, years ago,
 When toiling at th' Antipodes,
 She humbly prayed to God to know
 How fared it with him, on her knees?
 And gazed upon the humble wall,
 Papered with scraps of news from home,
 And seemed to hear her lover call
 'Come back to me! Long lost! oh come!'"

MISS CARLOTTA ADDISON.

"Ah! mystery of mysteries!
 Close to her touch upon the wall
 She saw and read with eager eyes
 The words that she had heard him call!
 Some verses from his lone soul torn
 Written to her, his Love! his Life!
 And thus the night became the morn,
 And so God made them Man and Wife!"

MISS CARLOTTA LECLERCQ.

"Before we part and say Good-bye,
 Unless sweet recollections fail,
 Have we not each some memory
 Of Christmas Time, or Winter's Tale?"

MISS ROSE LECLERCQ.

"Good sister mine! why not recall
 Princess's days! Shakespearian scenes!
 Sweet Perdita! the best of all
 In days of 'youngest of the Keans.'

MISS HUDSPETH.

"Princess's days! tradition helps
 To gild the tales that history tells;
 I bear the honoured name of Phelps,
 And link his love with Sadler's Wells!"

MISS HARRIETT COVENEY.*

"That's right! I love the dear old times,
 So let us all be young again,
 And dance in glorious pantomimes,
 In this old jolly Drury Lane!"

MISS M. A. VICTOR.

"For thirty-seven years at least
 He gave the Lane some fairy plan;
 I was at many a Christmas feast
 Provided by our 'grand old man.'"

MISS KATE PHILLIPS.

"Good gracious! how your tongues do run!
 Enough of 'good old times' for me!
 The brightest spark of modern fun
 Flashed from the pen of E. L. B!"

MISS MARY RORKE.

"How he loved children! years and years
 He toiled for them ere work was done;
 He made them dance away their tears,
 And filled their little hearts with fun!"

MISS KATE RORKE (*listening*).

"Hush! some one knocks! a voice I hear,
 A baby voice above this din: (*Goes to the door*)
 Oh! such a pretty little dear!
 A fairy! may I let her in?"

Enter MISS MINNIE TERRY dressed as a Fairy (with a Wreath of Flowers and a Bouquet in her hand).

"I am a child from Fairyland!
 A gift of flowers my sisters send!
 They bid me kneel and kiss the hand
 Of all who loved the Children's Friend!"

* In consequence of Miss Coveney's absence, through the illness from which the favourite actress had long been suffering, the lines set down for her were spoken by Miss Victor.

"Oh! give her these, and place this wreath
 Above his face: but let her know
 She must not weep, but write beneath—
 'The Children's gift who loved him so!'"

CLEMENT SCOTT.

May 29th, 1890.

It should be mentioned that all who contributed to the afternoon did so most willingly and gratuitously, and that the programme might have been almost indefinitely prolonged, so numerous were the applications to take part in it by the many who esteemed E. L. B.'s memory, and who also knew how much Mrs. Blanchard had done to make the later portion of his life happy. Mr. A. Gibbons most kindly bore the expense of the programmes and souvenirs, on the face of which was an excellent photograph by Barraud of E. L. B., and on the back of the souvenir was the following:

COMPLETE LIST OF E. L. BLANCHARD'S DRURY LANE "ANNUALS."

- | | |
|---|---|
| 1852. "Harlequin Hudibras." | 1871. "Tom Thumb the Great." |
| 1853. "King Humming Top." | 1872. "Children in the Wood." |
| 1854. "Jack and Jill." | 1873. "Jack in the Box." |
| 1855. "Hey Diddle Diddle and
the Seven Ages of Man." | 1874. "Aladdin." |
| 1856. "See Saw, Margery Daw." | 1875. "Whittington and his Cat." |
| 1857. "Little Jack Horner." | 1876. "The Forty Thieves." |
| 1858. "Robin Hood." | 1877. "The White Cat." |
| 1859. "Jack and the Beanstalk." | 1878. "Cinderella." |
| 1860. "Peter Wilkins." | 1879. "Blue Beard." |
| 1861. "The House that Jack
Built." | 1880. "Mother Goose and the
Enchanted Beauty." |
| 1862. "Little Goody Two Shoes." | 1881. "Robinson Crusoe." |
| 1863. "Sindbad the Sailor." | 1882. "Sindbad the Sailor." |
| 1864. "Hop 'o my Thumb." | 1883. "Cinderella." |
| 1865. "Little King Pippin." | 1884. "Whittington and his
Cat." |
| 1866. "Number Nip." | 1885. "Aladdin." |
| 1867. "Jack the Giant Killer." | 1886. "The Forty Thieves." |
| 1868. "Puss in Boots." | 1887. "Puss in Boots." |
| 1869. "Beauty and the Beast." | 1888. "Babes in the Wood." |
| 1870. "The Dragon of Wantley." | |

Produced under the manage-
 ment of Augustus Harris.

* Part Author, with Augustus Harris and Harry Nicholls.

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